

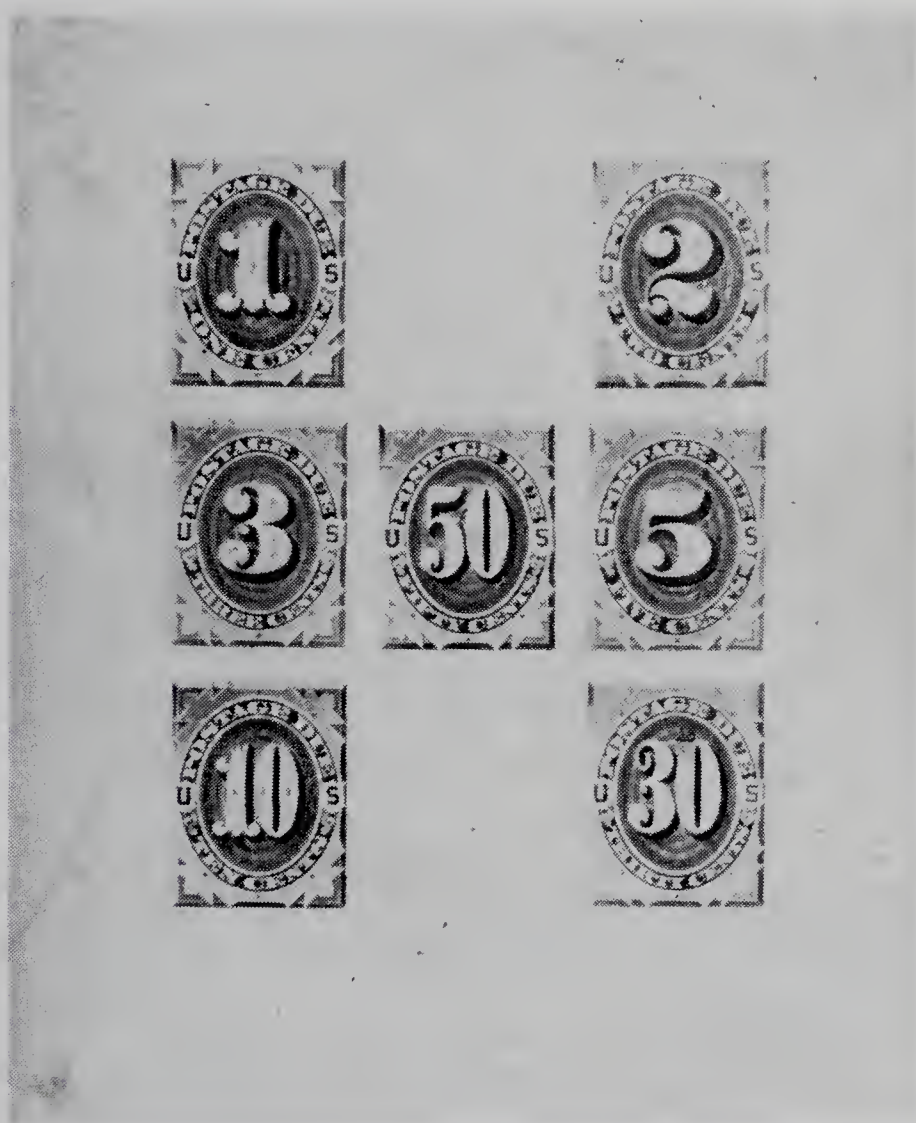
Winter, 1968

Vol. 25, No. 1

Whole No. 97

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



The unusual H-shaped hybrid plate proofs of the first U. S. Postage Due series, as described in Warren R. Bower's article on Page 3.

Official Journal of The Essay-Proof Society

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The Essay-Proof Journal

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Vermeil Award, Sipex 1966

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ROBERT H. PRATT, *B. N. A. Editorial Consultant*

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P. M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

The H Proofs of the First U. S. Postage Due Series

By Warren R. Bower

Because essays and proofs are an essential part of the history of any issue, I have endeavoured to collect them in connection with my studies of the Postage Due stamps of the United States. These stamps are notorious for shades and the inaccuracies of the accepted listings of these varieties. For instance, the degrees of "brown" of J1-7 are especially evident on the proofs, particularly the unique "H" proofs.



As shown in the accompanying photograph, the H proofs are so-called because they are plate proofs hybrid mounted in the shape of the letter H. According to Brazer, writing in JOURNAL No. 36, a hybrid proof is "usually a normal color proof of stamp size printed on India paper and mounted on India paper about 2.5 x 3 inches and block sunk on white card (called blotter) about 6 x 8 inches, to simulate the appearance of a die proof. They were made of all issues from 1847 to 1893 including carriers, special delivery, postage due, official, P. O. D. seals, 1865 and 1873 newspapers." These simulations were expense-saving devices made for presentation purposes rather than official approval. Hybrid plate proofs of each individual denomination in both "brown" and "bright claret" shades also exist (four per set) according to Brazer's 1956 price lists.

In the same JOURNAL No. 36, in an account of essay-proof exhibits at the 1952 APS show in Philadelphia, mention is made of a display which included "a full set of the 1879 plate proofs on India paper, officially mounted in an H design. This is the only form in which the 10c, 30c and 50c are known in the same brown colors as the 1c, 2c, 3c and 5c, as the three high values were issued after the four lower denominations." The usual

India proofs all run brown through the 5c value and then to a deep brown for the remainder.

Comparing the H proofs with the other plate proofs on India paper, it is obvious that the ink used for the former was the same as that used for the 1c, 2c, 3c and 5c of the latter, while that used for the individual plate proofs on India of the 10c, 30c and 50c was darker and a bit redder. However, the H shade is much less reddish than that of the Specimen printings; it is browner than the "brown" small die proofs of 1903, the last three denominations of which are rather red-brown. Moreover, the large die proofs are darker and "drier" appearing than the H proofs. Plate proofs on card are paler and more yellowish than the H set.

My cover collection yields no stamps in usage that exactly match the shade of the H brown. The most similarity occurs in the stamps used in late 1880 and 1881. The H shade certainly does not match the early and late 1879's on cover. I estimate that the H printings occurred, then, about 1880; at any rate it is highly improbable that the printing occurred after 1883. The exact quantity and printing date of and reason for making these few H proofs is unknown to me.

Essays and Proofs Bring Record Prices at Lilly Sale

A large portion of the fifth auction sale of the J. K. Lilly collections consisted of U. S. essays and proofs. Held at the Waldorf-Astoria Hotel in New York on Sept. 13, 1967, by Robert A. Siegel, the sale drew a large and excited audience of the upper echelons of philately.

Highlight of the day was the purchase by Raymond Weill of New Orleans of 30 lots of complete sheets of India proofs for \$64,000 and 20 lots of sheets of card proofs for \$34,000. The India and card plate proofs included the 5c and 10c 1847 reproductions, the 1869 pictorials, the Columbians and the officials, all complete. Such modern large die proofs as the 3c American Chemical Society, 3c Grand Coulee Dam and 3c National Guard brought \$210 each. A set of large die proofs of the Panama-Pacific issue sold for \$900.

Color Designations on French Proofs

By Robert G. Stone

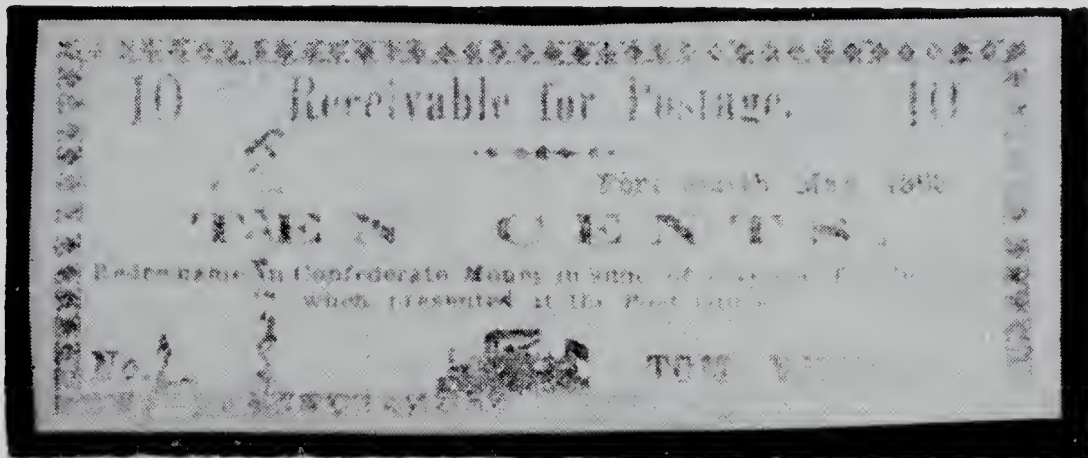
An important article has appeared in the *Documents Philateliques*, nos. 23-24, by Compté Exelmans on the color trial proofs of Morocco 1932-56, in which he identifies the colors by the numbers written in the margins.

This is very interesting, as these numbers were used by the French stamp printing works on all France and Colonies color proofs for its stamps. There are hundreds of them, most of which he identifies since he had great quantities of these proofs for Morocco and there are from five to 25 different colors for each stamp. Numbers 1101 to 1123 are blues; 1201 to 1215, oranges; 1301 to 1327, greens; 1401 to 1435, reds; 1501 to 1526, violets; 1601 to 1617, various colors; 1701 to 1720's, browns.

From proofs I have, it is apparent that they still are using these numbers. Certain letters appear after some numbers; these are abbreviations for ink manufacturers. LC or C stands for the firm Lefranc; LX or X for Lorilleux; and B for Brancher. On some proofs the numbers are in three digits, being the same as the four-digit colors but with the numeral "1" in front omitted.

Confederate Stamp Money

By Barbara R. Mueller



Although experienced philatelists are acquainted with or are at least aware of the little notes used to pay small amounts of postage in the Confederate States, many paper money collectors are still strangers to these pieces of paper that link philately and numismatics.

A few of these are listed in the 1945 edition of the *Dietz Catalog and Hand-Book of the Postage Stamps and Envelopes of the Confederate States of America*, while later discoveries were reported in the periodical press. According to Dietz, a number of Confederate postmasters issued stamp money to meet the need for small change in transactions involving the purchase of small amounts of postage stamps. At the time no coins were available and the smallest denomination Confederate government notes were the \$2.00 in 1861, the \$1.00 in 1862 and the 50c in 1863. (Lower denomination notes were issued by some States; for example, Florida issued 10c notes supposedly backed by the pledge of the public lands of the State.)

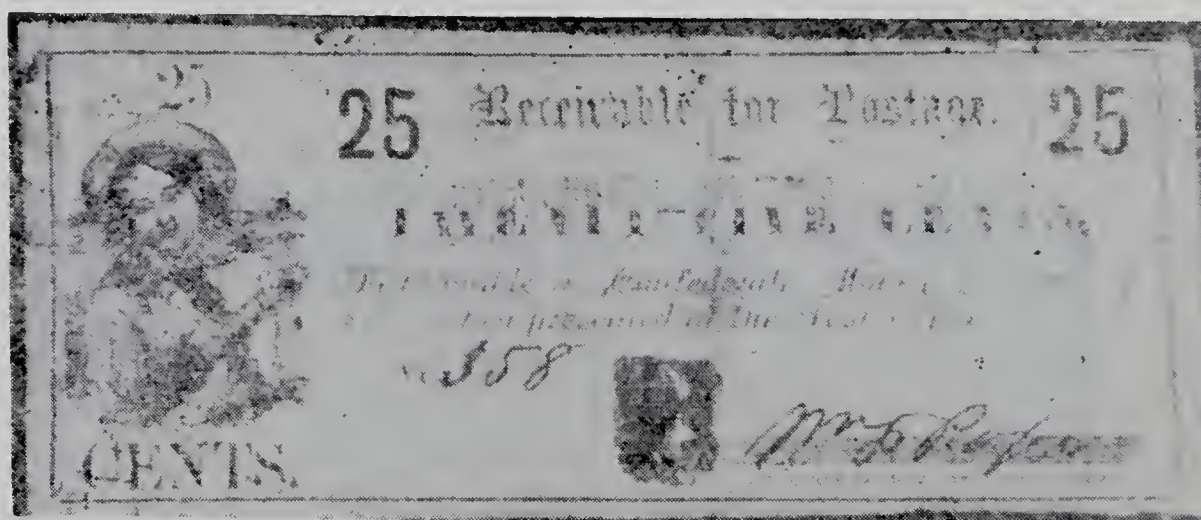
To overcome the shortage of small change, some postmasters used a "charge box" system whereby trustworthy citizens charged their postage as they mailed their letters and paid for it at regular intervals. Other postmasters accepted the fractional scrip issued by banks and merchants at the risk of being responsible for final payment. A few adopted the "stamp money" plan, which worked very well.

The largest of the post offices to use stamp money was New Orleans, where the progressive postmaster J. L. Riddell supplied small, round-cornered, white cards with his name embossed across the device. In addition, clerks signed each piece. The $1\frac{1}{4}$ x $2\frac{5}{8}$ inch cards bore large colored numerals for the $\frac{1}{2}$ c to \$5.00 denominations.

Mobile, Alabama used a small $1\frac{1}{4}$ x $2\frac{1}{4}$ card simply inscribed "POST OFFICE./MOBILE./Good for 1 Cent." and initialed by the postmaster. Aberdeen, Mississippi had fawn-colored, thin paper slips $1\frac{1}{2}$ x $3\frac{1}{4}$ inches inscribed "GOOD FOR TEN CENTS POSTAGE/By authority of the Legislature of Mississippi." They are dated Sept. '64 and numbered and signed by the postmaster.

Two other pieces were issued by Arkansas postmasters at Fort Smith and Little Rock. The Fort Smith piece is $1\frac{1}{4}$ x 3 inches, black on green paper, with the ten cent denomination in numerals and spelled out. It reads "Receivable for Postage" and "Redeemable in Confederate Money in sums of Five and Ten Dollars, when presented at the Post Office." Decorated by a cut of a river steamboat, it bears the date May, 1863 and the name of the postmaster, Tom. Vernon. Numbers are entered in manuscript and Vernon's signature appears on the back.

The Little Rock stamp money is more elaborate and resembles a bank note. It comes in 10c, 25c and 75c denominations, in a 2 x 5 inch size on very thin, white paper.



The 10c and 25c notes bear a small cut of a Newfoundland dog and the 75c, a cut of an angel. All show a larger cut at the left of a girl rowing a boat. The denominations are spelled out and repeated in numerals. The inscription reads "Redeemable in Confederate Money, in sums of \$20, when presented at the Post Office." Each note is numbered by hand and signed by Wm. F. Pope, with the date August, October or December 1862. At the bottom is the small inscription "J. D. Butler, printer for the State 'at large'."

A Review

The Private Local Posts of the United States, Volume I, by Donald Scott Patton, published 1967 by Robson Lowe Ltd., 50 Pall Mall, London, S.W. 1, \$25, 360 pp. art paper, cloth bound, over 1,100 illustrations of which nearly 700 are in half-tone and 20 in color.

The old proverb about a prophet being without honor in his native heath also applies to stamps without honor in their own country. A case in point is U. S. "local" stamps. Although catalogued in Scott's "Specialized," they have been grossly neglected by American philatelists, perhaps because of their many difficulties.

Now comes an Englishman and an English publisher with what will surely be the last word on the subject for many years. Actually, this large Volume I covers the local posts of New York State. Later a Volume II will cover the posts in other states, Volume III the independent mail carriers and Volume IV the carrier stamps. If they come up to the high standards of the initial volume the complete set will be invaluable.

Dr. Patton does not shrink from the reprints and counterfeits, but lists them in great detail with explanatory drawings. Just paging through his book fires one with ambition to collect the genuine article with less fear than ever before.

While there is very little in the way of specific essay-proof information, there are many worthwhile sections on design, printing methods and usage. There even are maps of New York City showing the locations of the various post offices. An appendix summarizes the degree of rarity of the best known issues. In short, this is a book no serious student of U. S. stamps or of philatelic literature can be without.

BRM

Correction

In the article "Numismatics and Philately" by Glenn Smedley in JOURNAL No. 96, page 164, an error was made in stating that the illustration was "approximately actual size." It was 55% of actual size.

The Essay-Proof Society at NOJEX 1967



Thomas F. Morris receiving the Grand Award from Svend Yort, Co-Chairman of NOJEX, for Best-in-Show for his exhibit of Essays and Proofs of the New York Postmaster's Provisionals and U. S. 1847 Issue.

We were very pleased that our Society had a lounge at this Exhibition, as many signed our Registration Book and took advantage to renew old friendships and make new ones. We obtained four new members which was very good for a regional exhibition.

Many of the over 300 frames included essays and proofs, which we believe shows the growing interest in this field.

Thomas F. Morris, E.P.S. No. C₄, exhibited his collection of New York Postmaster's Provisionals, both large and small die proofs in several colors. Among the interesting items were large multiple die proofs of the Washington portrait and the stamps in several colors. Also shown were his U. S. 1847 large die and plate proofs. The choice pieces were large die proofs of the 5c Franklin portrait and the frame only

of the same value. In addition there were large die proofs of the 1875 printings of the 1847 issue of both the 5c and 10c values with cross-hatching in different colors, which were of great interest. They are rarely found in the market place. In addition to being awarded "Best in Show," this exhibit also won the "Clarence W. Brazer Memorial Award."

Fred P. Schueren, E.P.S. No. 1029, won a NOJEX Trophy for his beautiful five-frame exhibit of the U. S. 1869 essays and proofs.

Siegfried Saalfeld, E.P.S. No. 1088, was awarded a Silver medal for his exhibit of Thomas Jefferson U. S. Postal Cards, which included essays and proofs.

Essay-Proof Society Awards at SOJEX 1967

The following members of the Society took high awards at the SOJEX 1967 show held April 14-16, at Atlantic City, N. J.:

Grand Award—Best U. S. and/or British North America exhibit in show—to Mrs. Ethel B. McCoy, New York, N. Y., with "U. S. Precancels."

First Award—to Julian F. Gross, New York, N. Y., for "U. S. Large Die Proofs."

First Award—to Mrs. Rae D. Ehrenberg, New York, N. Y., for "Essays and Proofs Post Office Department U. S. Officials."

SOJEX Trophy—to Thomas F. Morris, Larchmont, N. Y., for "Canada late 19th and 20th Century."

Brazer Memorial Trophy of the Essay-Proof Society—to Falk Finkelburg, Cambria Heights, N. Y.

Airmail Trophy of Aero Philatelists Chapter 5, Philadelphia, Pa.—to N. Litt, New York, N. Y., for "Airposts of Uruguay."

Essay-Proof Society to Participate in SOJEX 1968

Once again The Essay-Proof Society will participate in the SOJEX show sponsored by the Association of South Jersey Stamp Clubs at the Traymore Hotel, Atlantic City, N. J., May 3-5, 1968. Anyone interested in entering the exhibition should write to the Chairman, Mrs. Rae D. Ehrenberg, 164 W. 79th St., New York, N. Y. 10024. Traditionally EPS members have participated enthusiastically in this competition and hope that the 1968 show will be no exception.

Proof Catalog Values Increase

According to Scott Publications, its 1968 edition of the *United States Stamp Catalogue Specialized* reflects the strong demand of the last two years for proofs. The die, plate and trial color proof sections show 478 individual price increases. For example, the large die proof of the 3c pink, No. 64P, advanced from \$225 to \$275. Among the Bank Note issues raises of \$15 and \$25 for many large die proofs were made. A total of 39 new listings have been woven into the proof sections.

The Life and Work of Thomas F. Morris (1852-1898)

Designer of Bank Notes and Stamps

By Thomas F. Morris II

(Continued from JOURNAL No. 96 Page 173)

(All illustrations used in all installments of this biography have been made from photographs and reproductions by Adrienne Boutrelle.)

The short time available to the Bureau before putting the 1894 issue of regular postage stamps into circulation dictated use of A.B.N. Co.'s 1890 dies and rolls, with only enough alteration to make the new designs readily distinguishable. Soon after getting the contract on February 21, 1894, the Bureau requested American to relinquish custody of all past and current postage stamp and other dies, transfer rolls and working plates. They were shipped from New York to Washington as free mail matter, so that the Post Office Department's only expense was a \$50 cartage charge from the railroad station.

1894 Bureau Issue of Regular Postage Stamps

To avert needless repetition for serious students of essays and proofs we refer readers to two issues of THE ESSAY-PROOF JOURNAL cited in the footnote below.¹¹ Our notes will be concerned with the broad problems confronting the designer and the logic of the solutions at which he arrived. In fact, his diary makes it evident that no obstacle was found to rapid and artistic adaptation of a suitable design; rather it involved discovery of solutions practical in terms of the Bureau's current human and mechanical facilities for engraving, transferring and printing.

The first step taken by the Chief of the Engraving Division was to order experimental laydown transfer dies for the 1c and 2c values from American's 1890 dies numbered respectively C-223 and C-224. Singles, pairs and juxtaposed units of both values were thus laid down; almost any essay color but black served the designer's experimental purposes. When even a novice studies these transfers (or stamps themselves), it becomes apparent that the only available space in which to engrave a distinguishing ornament comprised the upper left and upper right corners of the American design. Because of the arching, semi-circular top lettering panel carrying "United States Postage," each of these areas took on the appearance of a triangle whose long side followed the gentle curve of the panel. Thus, some triangular device immediately suggested itself as the least obtrusive and most symmetrical pattern for an ornament to differentiate the new Bureau issue from American's 1890 series.

The design problem then became one of meticulous detail. Should the triangle be engraved in a single or double line? If double as seemed necessary to give the ornament body, should the inner or outer line be heavier than the other or both the same depth of color? How many lines of the crossing background should be included in the triangle, fixing its height and other dimensions? Should these crossing lines of the background remain the same inside the triangles or out? If the triangle frame was double-line, should the background lines intersect the frame itself or leave it colorless? Would a necessarily lightly-engraved triangle of pleasing dimensions against a lined background require the addition of color in some form to give it adequate but not intrusive prominence? Only a series of hand-drawn trials could yield the final answer. The Brazer collection con-

¹¹ JOURNALS No. 50, Vol. 13, No. 2, (April 1956), pp. 67-75 and No. 52, Vol. 13, No. 4, (October 1956), pp. 205-215. Herein the great majority of known drawings, die essays and proofs, some progressive, are illustrated and described in detail.



Experimental lay-down transfer dies of the 1c and 2c values from American's 1890 dies

tained a final drawing in green ink on die impressions of the American 1c and 2c values in bank note green arranged vertically, carrying the manuscript approval of Third Assistant Postmaster General Craigie.

From the first tentative drawings in pencil and ink on these laydown transfers it is obvious that a lot of trial and re-trial went into establishment of the final design for the triangular ornament. It was not the Bureau but its customers the Post Office Department which had to approve any solution. And, as illustrated in the 2c denomination (issued October 5, 1894, as the first of the new series), in the earliest production at least there emerged more than one solution. The Type I design of triangle for the 1c denomination issued October 10 was applied to all values other than the 2c Washington in carmine, including the 50c and \$1 denominations substituted for American's 30c and 90c values, and the wholly new \$2 dark blue Madison and \$5 dark green Marshall. It does not seem that security was involved in the Type II and Type III triangles, although watermarked paper was substituted as a distinguishing mark for the 1c and 2c stamps in late April and early May, 1895, and between the first weeks of June and November, 1895, for the other denominations.

I have searched in vain in my father's diary and journal for some reason why the Type II (Bureau Die 79) and the Type III (Bureau Die 83) triangles were used at all. Another Type III (Bureau Die 82—15 subject plate) was developed but never used. According to Southgate my father wrote, "O.K. Certify to harden November 20, 1895" on an impression from a 15-subject plate laydown. This appears to have been the first attempt by the Bureau at multiple entry. But by the process then used the metal "crept" unevenly in transferring from roll to plate, leaving an irregular line at the bottom of the



(Left) 2c Triangle III showing some additional cutting in parts of the portrait

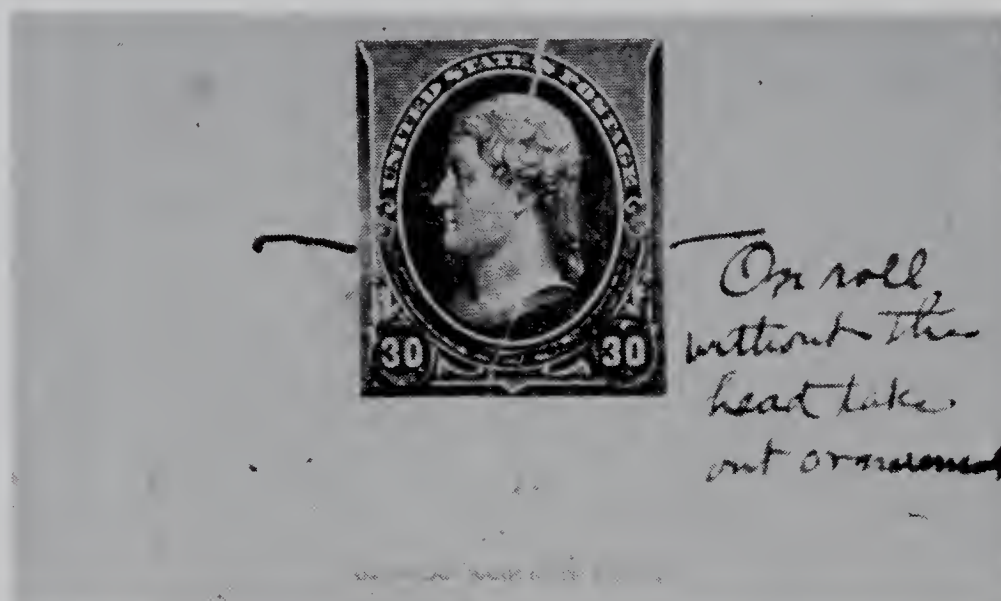
(Right) 2c Triangle III, die later engraved and rejected

fifth row of stamps which would not fit the perforating machine. Multiple subject dies and rolls were abandoned altogether and not taken up again by the Bureau until about 1918. The Bureau also made a Type III from the rejected Die 81, in which the Washington head was larger. Also essays and proofs of the Type I and II triangles exist for the 3c purple Jackson.

Nor do my father's notes shed any light on why Plate 76 of the \$1 black Perry carries the Type I bottom numeral frames in the first 15 vertical rows and the Type II in the remainder. Both types appeared simultaneously on November 15, 1894, so that the revision was made with the plate-making in process and before printing for delivery to postmasters. It seems unlikely that the desire for some minor artistic improvement could have intruded upon a previously approved design and die essay, particularly when the Type I transfers show no obvious defect. One can, however, speculate that possibly the Bureau's superb transferrer Alvin Meeker ran into some retarding difficulties in making the plate from the die with incomplete circular numeral frames and suggested rounding out the frames to solve the problem. My father had great confidence in Meeker's uncommon talent, mechanical skills, ingenuity and judgment; he frequently consulted the veteran about the practicability of design details.

It took a long experience with a great variety of transferring problems, combined with elevated artistic taste, to look at a die and die essay and unerringly visualize the printed result. Beginning with the "mechanick genius" Jacob Perkins' first transfer roll and continuing throughout the 19th century's steady progress toward perfection of engraving reproduction, the expert transferrer has been the faceless genius behind the scenes. Certainly his vital and often revolutionary contribution to perfection of the art has been least appreciated by collectors of bank notes and stamps. Their names and work are not known, but the designers and engravers they guided went to school to the expert transferrer, rare combination of artist and master craftsman.

A second device used to aid distinguishing the 1894 from the 1890 issue involved a considerable amount of re-engraving, especially of the vignettes. The purpose was to give the impressions more color by altering the engraved lines. These recuttings vary from minor changes in the 8c violet brown Sherman (not issued until March 25, 1895) to such



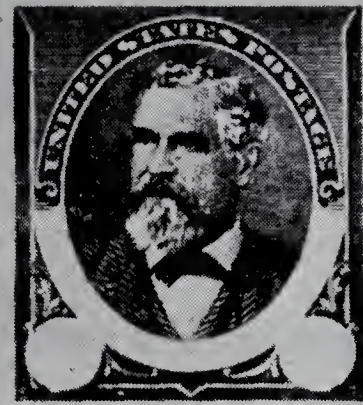
Morris' instructions to transferer to eliminate the numeral 30 and ornament for the 50c value



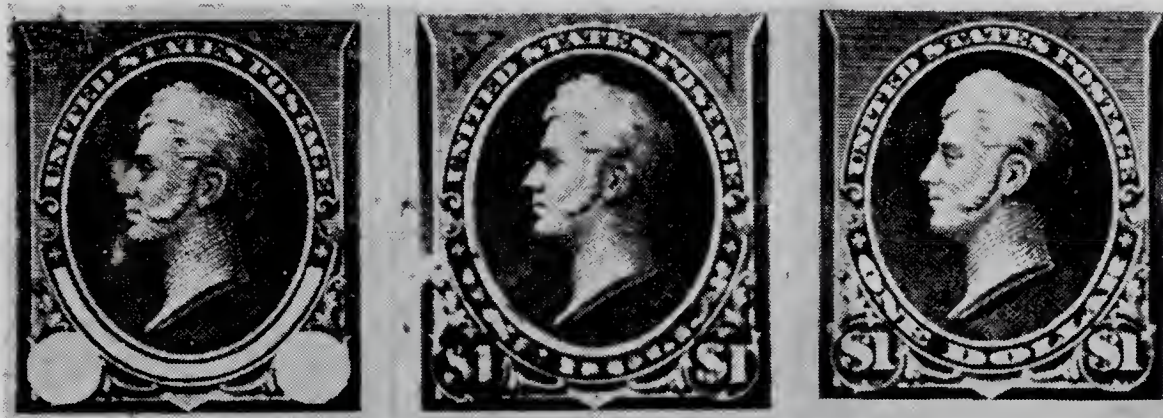
Essays of the 5c value, Washington and Seward

major changes as are found in the 50c orange Jefferson adapted from American's 30c denomination. This latter vignette, from a bust by Ceracchi, was almost wholly re-engraved by William G. Phillips; Lyman T. Ellis did the new engraving of frame and lettering.

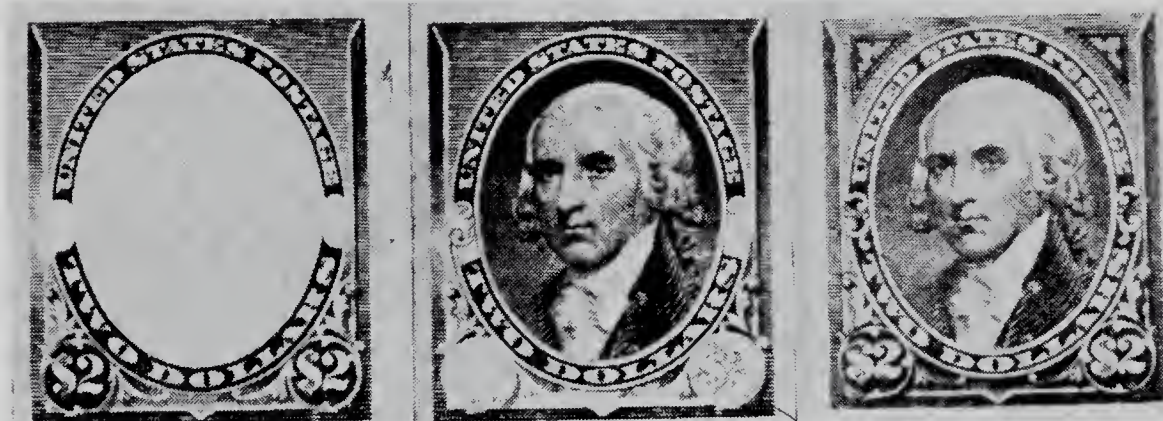
THE ESSAY-PROOF JOURNAL articles previously cited go into the technical details of all the re-engraving done on the 1890 issue. Using only light laydown transfers of vignettes cut away from American's dies, Smillie and Phillips were in effect executing the equivalent of several new vignettes without losing general similarity of size and posture with the originals from American. My father recognized that securing the object of greater color depth in the revised designs might risk trouble in reproduction by a printing division which had had no experience in color work with unfamiliar inks and paper. But the risk was worth taking for another reason. The addition of triangular ornaments served to differentiate the issues adequately. They did not, however, suffice to absolve the Bureau of some unethical implication of outright piracy of the work of vignette engravers not in its employ. It seems unlikely that any legal difficulties would have ensued Bureau use of American's vignettes as they stood; but the long heritage of the engraver's title to his



Proposed stamp for the 1894 series showing James B. Beck, U. S. Senator from Kentucky and close friend of Treasury Secretary Carlisle. Rejected for reasons unknown



Advance stages of work for the \$1 value



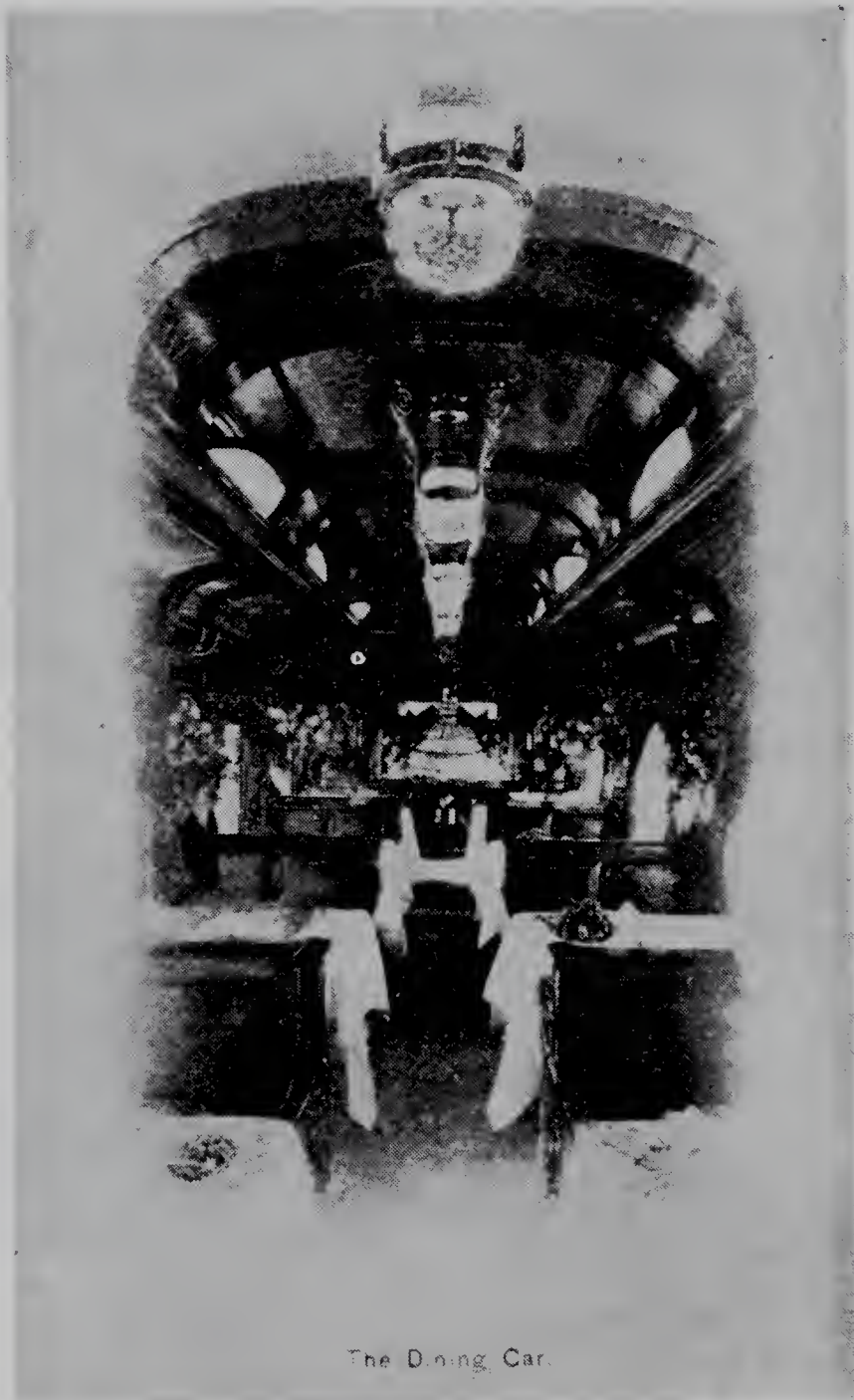
Similar stages of work for the \$2 value

work was too deep-seated to be violated. Re-engraving to gain color depth conformed to the engraver's 11th Commandment.

The original designs for the \$1, \$2 and \$5 denominations fell into place easily after the establishment of the management of triangular ornaments and determination of the series format for the other values. Smillie engraved a new Madison after a larger Bureau portrait vignette done some years earlier. From one of the lower-value dies a transfer roll was taken up, and from this the portrait, value lettering and two numerals were eliminated. Ellis then engraved new value lettering and numerals on a die 50 x 101 mm. in dimensions. By the time he finished, Smillie's portrait vignette had been completed and transferred to a die size 51 x 112 mm. A die proof exists showing on September 29, 1894, the official approval of Wesley R. Davis, U. S. Postage Stamp Agent. A large die proof in blue carries my father's notation, "Take up roll and make plate Oct. 13/94."

In much the same way William G. Phillips and James Kennedy collaborated on the \$5 die. Phillips engraved his portrait vignette of Marshall after a ferrotype from a larger Bureau steel engraving, after A. B. Durand. But it is not known definitely whether the portrait was engraved separately and a transfer made or if Phillips worked directly on the die. The finished die was taken up on a roll and a plate made from it October 13, 1894. Two die proofs in green went to the Post Office Department, one of which agent Davis returned "Approved Sept. 29, 1894," the same day as the \$2 die approval.

Journeys to the New Jersey Country Home



Interior of the dining car of the B. & O's "Royal Blue Limited" in 1895

With the more urgent new stamp designs "put to bed," my father accompanied his family to North Branch on July 3. It was the first of the writer's several memorable trips aboard the B & O's crack "Royal Blue Limited." In the middle 1890's no train in the East could match its interior elegance and its speed from Washington to the Jersey side of the Hudson at New York. We still have the brochure describing its superlative service:

"The parlor cars—'Empress,' 'Countess,' 'Czarina' and 'Queen'—are superbly finished in vermilion wood with an inlay of Persian design. The ceilings are royal blue and the

upholstery of the same color. The cars are the most palatial and largest ever built, with every modern improvement and appliance, including wide vestibules with anti-telescoping device, steam heat, Pintsch gas, air pressure water system—each car with a capacity of thirty-four seats.”

The Morris children were better able to appreciate the dining car service. The menu boasted food of “highest standards, consisting of every delicacy in season, daintily served,” and noted that Deer Park (Maryland) Spring Water was exclusively used on table. For one dollar the traveler got a meal beginning with Lynnhaven Bays and ending with Creme de Menthe; in between were five main courses from which to choose. No doubt we children got double portions of ice cream for skipping the bright green liqueur.

When the B & O exhibited one of these palace cars at the New York World’s Fair of 1939-40, I was as fascinated by its luxurious decor as when a child near a half century ago. Perhaps it was the enchantment of happy memories, for some of the young visitors I talked to seemed to think it might have been exhumed from some ancient Egyptian tomb. But this parlor car had exposed me to my first taste of the utilitarian application of beauty, and I could not let go of its charm. How difficult it is for one’s artistic sensibilities to mature beyond conceptions of beauty in line, symmetry and color acquired in young manhood and influenced critically by the style of that formative period.

Enjoyment of the art of design and engraving for bank notes and stamps in past eras will be greatly enhanced by understanding that the work of even its most illustrious practitioners was essentially utilitarian or commercial. The obligation to provide security against counterfeiting imposed compromises with strict standards of esthetic beauty, and the work had to be approved and bought by a market largely unlettered in the principles of enduring art. Nor were their engravings and etchings reproduced by pulling a few dozen impressions from a steel plate on a hand proof-press. Because the transformation of a finished steel die to printed impressions mechanically multiplied in the tens of thousands lost something of the engraver’s art at each step of the process, the wonder is that more serious collectors have not happily discovered that any reproduction beyond a die essay or proof is at best a reasonable facsimile of the artist’s original.

Return to the Production Difficulties of Washington

My father returned to Washington on July 8, having spent most of the 6th with the artist Walter Shirlaw, their first meeting. We did not see him again at North Branch until August 19. By then work on the 1894 stamps had moved well along. The 6c dull brown had been released July 18; the 4c dark brown made its appearance September 11, and all but the 8c violet brown and the four new high values were issued in the next 60 days.

But exactly one week after the 2c Washington was issued in a color range from pink to carmine lake and in three types of triangle ornament, the Bureau got a scare. Tom Morris’ diary for October 12 reads that “Mr. Sullivan (Assistant Bureau Chief) spoke of theft of P(ostage) stamps by ‘Smith and others’.” The next day he noted receipt of a letter from a Mr. Stokes bearing suspected 1c stamps (issued October 10) which were bought “from Willard’s Hotel.” The culprits were quickly apprehended and punished. But the Bureau, jealous of its fine record in handling millions in notes and certificates, early discovered that its security measures needed tightening for production of a new and unaccustomed kind of Government security. The deficiency was quickly remedied but not without a furor of uncomplimentary and embarrassing newspaper publicity all over the country.

The 50c orange Jefferson was issued November 1. Two days later my father’s diary carries the following entry:

“Expressed myself very much provoked about the poor ‘Lithographic’ printing (as I called it) of postage stamps, and said that orders from Mr. Carlisle or President

Cleveland couldn't have forced me to have issued such stamps, and would rather have sacrificed my position."

1894 Postage Due Stamps

My father's diary, journals and proofs make it clear that from a designer's point of view the revision of established designs is much more arduous than preparation of an original one. He refers only casually to the new designs for the seven values of the 1894 Postage Due series, being concerned mainly with the inconstancy of the deep claret color specified; vermilions, carmines, lakes, and roses appear in this issue. His design abandoned the central oval of American's 1879 format in favor of a square standing on one apex, with broadly rounded corners and gently curved sides. A large, more squat, colorless numeral is retained against the background of intricate lathe work, and the lettered values are dropped into a separate panel below, giving a more pleasing, finished look to the stamp.

The three values in most common usage were issued about a month apart between July 20 and September 24, 1894; the lesser used 3c, 5c, 30c and 50c denominations did not circulate until April 27, 1895. In the fiscal year 1895-96, the first full year of use for all seven values, the 1c and 2c denominations totaled 16,832,650 of the 19,348,714 Postage Due stamps delivered to postmasters in sheets of one hundred. The 10c value took up 1,504,610 of the remainder. No doubt a carryover stock of American's prior issue relieved the Bureau's cramped engraving and production facilities of immediate pressure to complete the little-used denominations.

1895 Newspaper & Periodical Stamps

Both the 1895 Newspaper & Periodical stamps and the 1894 regular postage series involved the alteration of existing A.B.N. Co. dies.



Unfinished state of the 2c and 10c Newspaper dies showing Mr. Morris' instructions to the letter engraver for the 2c

The new series of these Newspaper stamps reduced the number of denominations to 12. This was a logical decision, for in the year 1895-96 roughly eighty per cent of the 5,505,672 stamps delivered in sheets of 50 were in the four low denominations of 1c, 2c,

5c and 10c. My father assigned to these values in black the same central vignette of *America*, instead of the four different heroic figures which had adorned them. He asked G. F. C. Smillie to do a new engraving of this figure, after O. G. Hanks' earlier engraving of Crawford's colossal statue atop the Capitol dome. The vignettes for the remaining values came from reworked dies of the prior issue of 1875; there is no evidence that any engraver but Smillie worked at this task. Proofs are known signed by James Kennedy and Lyman F. Ellis, engravers of new frames and lettering in most denominations.¹²



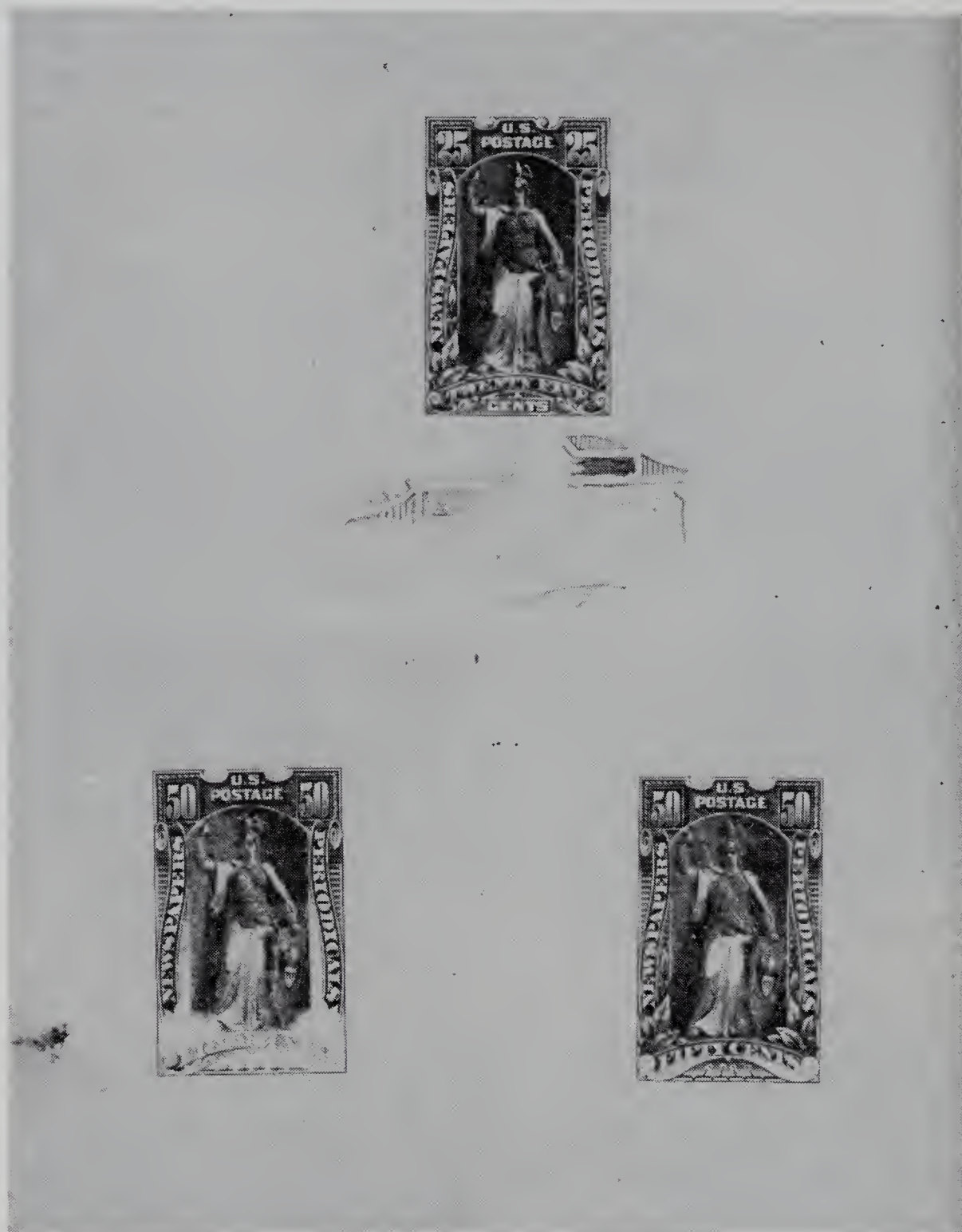
(Left) Mr. Morris' pencil drawing for assisting the engraver in his work on sections of the design for the \$2 value

(Right) In improving this section of the die for the \$100 value, Mr. Morris shows the engraver what is desired

In contrast to the 1894 regular postage stamp issue, the Newspaper & Periodical series presented no unusual problems. The 1c value was the starting point, and it was a wholly original design except in the relationship of the segments. Kennedy engraved a new frame and new lettering to surround Smillie's engraving of *America*. After the 1c design was completely engraved and the die hardened, the new die was taken up on a roll, and from this soft steel roll the upper corner value numerals and the low value label were cut away. This cut-down design was then transferred to the 2c, 5c and 10c value dies, and the numerals and labels were engraved thereon. This took care of the four denominations of greatest usage with a minimum of engraving time.

With some re-engraving of the additional vignettes chosen from American's 1875 series for adoption in the Bureau issue, the chief engraving burden fell upon Kennedy and Ellis in executing new or altered frames and lettering designed by Morris. The allegorical figure *Justice* used on the 12c to 96c stamps of the old series was chosen for the new 25c and 50c carmine values. Smillie's recutting of the background resulted in a bolder impression of the figure, and curved lines for the lettering relieved the old design of its stark, unfinished look. Then the figure *Victory* from the 1875 \$3 stamp was adopted, with minor re-engraving of vignette, lettering and frame, for the 1895 \$2 value in scarlet. *Clio* on the old \$6 denomination adorned the new \$5 ultramarine. Again the transferrer cut away both top and bottom segments of the design, leaving only the vignette and side

¹² For detailed accounts of the sparse die essays and proofs of this issue, some with Morris' sketches to guide the frame engraver, see THE ESSAY-PROOF JOURNAL Vol. 14, No. 1 (Whole No. 53), pp. 3-9 (Jan. 1957) and Vol. 14, No. 2 (Whole No. 54), pp. 94-98 (April 1957).



(Top) Mr. Morris' instructions to the engraver for improving the lower part of the 25c design

(Bottom) Unfinished engraved parts for the 50c value

panels of the 1875 roll. One proof of the old \$6 die in blue carried Morris' notation, "O.K. for \$5. Dec. 15/94." For the new \$10 stamp in green the allegorical figure *Vesta* was taken from the old \$12 design, and much the same procedure followed to the final design. The vignette itself was recut some after transfer.

An essay of the new \$20 value in slate shows the 1875 \$24 die after cutting away parts of the roll. Thriftily only the "4" in the numerals is cut away, together with the bottom value panel. Only minor changes are found in the re-transferred die of the allegorical figure of *Peace* used for this denomination. The new \$50 stamp in dull rose adopted the figure of *Commerce* from the old \$36 denomination, with the same minimum of engraving; there are fewer changes in this new vignette than in any of the others. For the new \$100 denomination in purple a rather substantial amount of re-engraving was done on the vignette die *Indian Maiden* from the old \$60 stamp. The only part of the laydown resembling the 1875 stamp was the central and side panels, the balance being almost en-

tirely re-engraved. It could only have been accomplished by means of a very light laydown on soft steel, with only the barest outline visible to enable the engraver to start recutting the vignette. The more positive result Smillie achieved accrued from so many changes from the original that it approached an original in every feature but conception.

No doubt this major revision was entrusted to George F. C. Smillie; no die essay or proof attests to this fact, but the work bears several characteristics of his craftsmanship. During Smillie's many years of service as Chief Engraver at the Bureau he produced a long list of meritorious portrait engravings. The many stamps he engraved during this period were excellent examples of art in line engraving.

(To be continued.)

Confederate Safe for Stamps and Bank Notes

(Condensed from a 1961 item in the Richmond, Va. *News Leader*)

A massive survivor of the Civil War was hidden from public view for a century in the basement of the Richmond post office building. The strong box of the Confederacy loomed in a dark corner of the main office, gathering dust. Its musty interior once held the wealth of the Confederate States.

The old safe was a repository used by the Post Office and Treasury Departments of the Confederate government for the safekeeping of bonds, paper money, and postage stamps of the Confederacy. It also was used for overnight storage of the plates used in the printing of such securities.

The wrought iron safe—one of the first fireproof safes made—survived the fall of Richmond in 1865 and the fire that swept the city, leaving the post office the only usable building in downtown Richmond. It is nearly six feet tall and four feet wide, and weighs 5,622 pounds. A brass plate shows the date of patent as May 18, 1852, by its maker, Silas C. Herring of New York. The safe presumably had been in the post office since the Civil War, possibly before 1861.

The middle part of the post office during the war housed the office of President Jefferson Davis, the Secretary of State, the Secretary of the Treasury and the Treasurer of the Confederacy. After the war Mr. Davis reported to the post office building seven times during his trial.

During a follow-up of the overall remodeling of the building in 1960, the safe was brought to light. It had not been used for years and Postmaster Fergus McRee had no plans for making use of it. He said, "Some historical society dedicated to the Confederate cause ought to have it, but as far as I know no such organization wants it."

A few days later the headquarters of the United Daughters of the Confederacy said they would like to have it. Postmaster McRee received authority from the Post Office Department, and the iron relic was moved with the help of 12 men to the new UDC building. It is now serving a double purpose there—as a safe for storage of valuable historical items and as a huge iron relic of the Confederacy on display in the museum room.

The New York Post Office

An 1878 View

(Continued from JOURNAL No. 95, Page 126)

(According to information supplied by George W. Brett, this article by Edward Eggleston originally appeared in *Scribner's Monthly*, Vol. 16, May 1878 issue, pp. 59-79.)

Directory Service

Here come also the misdirected letters, whose direction cannot be corrected by the clerks down-stairs. A clerk sits surrounded by a semicircle of the directories of all the principal cities. In most cases he does not have to consult them. He knows that a letter to Peter Blank, Camden Street, New York, should read Camden Street, Baltimore. This sort of mistake is very common, and, what is curious, is more often made by banks than by any other kind of business houses. A boy who can write a good hand sits down in a bank addressing letters to correspondents, and New York is in his mind; he puts it down, in place of Jersey City or St. Louis, and the letter goes wrong. The average of misdirected letters sent up to this department is over 500 a day; the day I was there last it ran up to about 1,000.

The most difficult of these go to Mr. Stone, who is called "the blind man," perhaps because he can decipher an inscription that is utterly illegible to any other man in America. His most difficult cases are the foreign letters. Here is a letter directed to "Sanduik," which he makes out to be Sandy Hook. Sometimes the arrangement of the name and address is curious.

For Mr. thomas
Smith Bridge
port post-office
Conn. America

is very plain when you once understand that it is "For Mr. Thomas Smith, Bridgeport, Conn., America." But when a man says "Hoio," how is anybody but a blind man to know that he means Ohio? One letter reads, "Bet Feet Rue de Agua." Now the blind man knows that "Rue de Agua" is Spanish for Water street, and that there is a Water street in New Bedford, Massachusetts. "Iysram, Warner Co.," he translates into Luzerne, Warren Co.; and "Common County, P. A.," is made into Cameron County, Pennsylvania. But who would guess that "Overn C. D. Learey," in one line, means that it is to go to *Auburn*, in search of C. D. L.? One letter is directed to "Kunstanzer Brauerei, S.I., Amerika." Mr. Stone recollects the fact that Constance's Brewery is at Stapleton, Staten Island, and the letter is sent there. He reads "Ioel" into Iowa, and "te Pella in Yomah" he makes to go to Pella, in the same state. Nor does Ohio get off with one miss. Here is one letter that wants to go to "Stadt Hioh Zunsounati, Strasse 15,"—that is, to the State of Ohio, Cincinnati, Street 15. But that is not all. This other one wants to reach the same city; but it has a bad spell of another kind, for its direction runs "Scitznaty." And then "Pizzo Burg Messessip," is sent to Vicksburg. Michigan is spelled "mutting." "Glass works Berkshire" is sent to Pittsfield, in Berkshire County, Massachusetts, where there is a glass factory. But the hardest one I saw was addressed to "John Hermann Schirmen," in one line, with the wonderful word "Staguekaundo" for the rest. Mr. Stone cut the word in twain, and read it "Chautauqua County," while he translated the whole into "John Hermann, Sherman P. O., Chautauqua County, N. Y."*

* The humor of some of these letters is better shown in the fac-similes before given. The one on page 62 is intended for "Mountain Lake, Cottonwood Co., Minn;" while that on page 61 was sent to St. Louis, where there is a Klein street crossing the other streets named.

But there are some which even a blind man cannot make out. One letter in rather a good handwriting is very vaguely addressed to

“Mackay, Esq., Amerique.”

Another reads:

“Too much of this.

“From your affectionate son,

“ANTON HIEMBURGER.”

In this case the close of the letter has been copied exactly by some one who did not understand the language. Instead of too much of this, there is really too little. But here is a case where the top of the letter has been imperfectly copied in the same fashion. It reads: “Tuesday Evening, Nord America.”

If Tuesday Evening should see this article, he will know that his letter has gone back again to Europe.

Some mistakes are curiously common. About twenty-five letters come from Europe every week directed simply to Westchester County. Some institutions are given to making mistakes. The Bank of Montreal sends its letters into this department to be corrected as often as any business house on the continent.

Registered Mail

Letters of value need some greater security than is afforded by the ordinary mail system; hence the registered letter department. The old registered letter system was rather worse than nothing, for since the registered letter went into the ordinary mail-bag its registration was an advertisement to a post-office thief that this was the letter to take. But of late the system has been carried to a high degree of perfection. Last year 369,000 registered letters were sent out of the New York office, and though six or eight of these failed to reach their destination, there are but three that have not been accounted for, and the responsibility for these will soon be fixed. Under the present system, the envelope containing registered letters is receipted for by every person into whose hands it goes, and a package of registered letters, or a registered-letter bag, is never opened except in presence of two persons. The system of accounts is exceedingly perfect, though to an outsider very intricate. The books show the name of every clerk who handles a package or letter, and of the clerk who verified the number of letters in every package.

The registered letter department is indeed a complete post-office within a post-office. It is located in a gallery, and no one is admitted but clerks in the department, each of whom carries a special key to the room. The locks of the registered-letter pouches are peculiar, and the keys are only intrusted to those who have to do with the registered-letter bags. Here in New York the key is fastened in the safe, and the several pouches must be taken to the clerk in charge at the safe and unlocked by him, so that it is always known into whose hands the contents of every pouch pass.

The foreign registered mail is made up independently, and about nine hundred bags are used for the foreign service alone. The foreign government sends these bags back inclosed in their own, and the New York office returns the foreign pouches in the same way. The foreign mail is often of great value. Many millions in government bonds are sometimes in the office at once for shipment abroad.

Large shipments of gold are now intrusted to the registered-letter mail. One thousand dollars in gold weighs less than four pounds, and is consequently within the limit of a mailable parcel. Twenty-five of these thousand-dollar parcels are put in one box and sent through the mail. This office also receives and registers all the postage-stamps and postal-cards for the whole country. The postal-cards are sent in boxes.

Besides the precautions for safety already described, there are innumerable other guards set up. When a registered letter is inclosed in a registered pouch and sent out to be delivered at Augusta, Georgia, advice of that letter is sent to the postmaster at Augusta in the ordinary mail. Having received this bill and failing to get the letter, he knows at once that something is wrong. Between certain offices of importance, registered mail-pouches are sent daily whether there is anything to go in them or not. Two such pouches are sent to Albany, and awhile ago a dispatch came to the New York post-office:

"Only one registered bag received. Did you send two?"

On receiving this, Mr. Forrester, the superintendent of the registered letter department, hastened to the Grand Central Station, where he telegraphed ahead and intercepted at Syracuse the bag that had gone astray.

In the New York office the accounts of incoming and outgoing letters are carefully balanced like a cash balance every evening, and not a man is allowed to leave the department if the balance is not correct. One night the men were kept until nearly morning looking for a letter that had dropped through a crack in an old table, and lodged in the folds of a worn-out mail-bag, and so got kicked into a corner during the search. At another time when the office was at its wit's end after a night of search it was found that an absent-minded man had carefully deposited his pen in the safe and put the missing package in the pen's place in his table drawer.

Of a million and a half (1,573,633) of letters and packages handled in the New York office, in 1876,—the latest year reported at this writing,—not a single one was lost. The country offices are not so vigilant. Three hundred and seventy-three letters came to New York last year unsealed; and these contained over twenty-six hundred dollars in currency, and more than three thousand in checks.

Money Orders

One of the latest and most important improvements in postal communication is the money order system, but it is a department which has fewest details of interest to the general public. In 1865, the first full year of the money order business, the New York office paid 28,921 orders, while in 1876 the orders paid amounted to 555,663. The amount of money paid on orders in 1876 was over six millions. During the year 1877, the number of orders ran higher than in the previous year, but the aggregate amount of money sent was less. This department is a pretty accurate barometer of the state of trade, and the present gradual improvement in commercial affairs shows itself in the business of this department during the last quarter of last year.

When an order is presented for payment the clerk receiving it writes a check on the paying teller, who stands at another window. This check is put upon a belt rotated by a tiny steam engine and carried to the teller. This dainty little engine is enough to make a boy delirious with happiness. The superintendent shows us little pigeon-holes for each of the great publishing houses where duplicate orders are kept always ready for them. When you sent a money order for SCRIBNER'S MONTHLY, the postmaster in your town made out an exact duplicate, except that he put *your* name in the duplicate, and this last he sent to the New York office, where it was deposited in the pigeon-hole which is labeled with the name Scribner & Co., until its mate, which you sent, should be presented for payment.

The English money order department is not so accurate as the New York office. Some time ago Mr. Plimley, of the New York money order department, wrote to the London office, pointing out discrepancies in their two official lists of money order offices. The New York office had only examined three or four letters of the alphabet in the London Official Guide, and pointed out the errors in them as examples. The London office thereupon issued a circular making the corrections pointed out, but no others. The

English department also requires the New York office to make out duplicates for orders on England, while it refuses to furnish similar duplicates for this country, leaving that also to be done in New York. The foreign orders are often carelessly filled; some of them are orders payable in "Washington, U. S."—a very puzzling address.

In the auditor's office the whole business of detecting the errors of other offices is carried on. An average of sixty dollars a day is collected on matter improperly charged elsewhere. It is also the business of this office to examine packages for articles which are forbidden to be sent. One package which had contained grasshopper eggs when it started had hatched out on the journey, and the little creatures escaped through an opening in the box making a very lively mail. Everything is found in the mail sooner or later, even alligators.

Periodical Mail

Here one sees the system of paying postage on periodicals in bulk, a system said to have been first suggested from the office of this magazine. Here are stamps that only the most enthusiastic collector will ever add to his list. They cost too much, and they cannot be had after they are canceled (see p. 79). The publisher pays his postage on the whole wagon load of matter delivered at one time, and the clerk affixes stamps not to the packages but to the stubs from which the receipt is taken. Here is one hundred and forty-two dollars paid with eight stamps, including two for sixty dollars, and here we see a larger amount, \$204.58, paid with five stamps, viz.: three of sixty dollars each, one of twenty-four dollars, one of forty-eight cents, and one of ten cents. Any amount up to about two hundred dollars can be paid with five stamps. A publisher can buy these stamps if he wishes, and pay his postage with them; but as it locks up a large amount of money there is but one publishing house in New York that chooses to keep a stock of them. None of the large denominations have been sold to collectors from the New York office. A foreign government bought some for samples, but they were so expensive that the agent brought them back and wished to return them. The office could not receive them, but they were sold to a publishing house at a discount. On the floor below you will see the large Fairbanks scales on which the publishers' mails are weighed.

Stamp Clerks

The stamp business belongs in the department of the cashier, and in his office all large amounts are sold. In one of the galleries I saw boxes containing thirty-seven thousand dollars' worth of envelopes and postal-cards, and the stock of stamps on hand at the same time was a hundred and thirty thousand dollars' worth. The New York office orders one million of postal-cards at a time. In little rooms fronting on both lobbies you will find the sellers of stamps in small quantities. To render the keeping of their accounts as simple as possible, each stamp-seller has his own "capital," and buys stamps at the cashier's counter, like an outsider, paying cash for them. These stamp-clerks are subjected to all sorts of vexatious and amusing encounters with queer people. There is one old man who regularly brought a copy of the same paper every morning to be weighed, then bought his one cent stamp and affixed it. There are men of means who never buy but two or three stamps at a time, though they buy every day. They are, probably, anxious to retain the use of their money to the last moment, like the man who always sits in the rear seat of the last car on the train, so as to save the interest on his fare while the conductor is collecting from the rest. One man on being asked by a stamp-seller if there was any writing in the book which he offered to post, gruffly replied: "It's none of your business." The clerks at the stamp windows, remember the ill-natured people. As we stood inside watching the stream of faces passing the window, and the clerks answering a steady torrent of questions, one of them said: "There is the man that called me a brute one day; we have a way of remembering these people."

Postal Inspectors

In spite of all the care taken to insure the safe transmission of valuable letters, inclosures, and money orders, people will continue to send money through the ordinary mail, sometimes in considerable quantities; therefore the utmost pains are taken and with surprising success to make even the ordinary mail safe from depredations. But the unregistered mail will always suffer from theft, while human nature is what it is. The aim of the post-office department is, by care in appointments and by the use of the skill of expert detectives, to reduce this to the minimum. In the rooms of the special agent of the post-office department, in the New York post-office building is the center of the detective operations of the department for the metropolis. Mr. Sharratts, the agent, has a genius for the work; full of irrepressible energy, eager, tireless, you will find him sometimes strolling in the lobbies, watching the messenger boys, who, all unsuspecting of his vigilance, are peeping into their employers' boxes at unwonted hours, or doing worse. Sometimes from above I have seen him watch the coming and going crowds like a fish-hawk balancing over his prey. Sometimes he will lift his hat to a man. You think he is greeting a friend. This man is a detective, and the hat-lifting is a sign perfectly understood between him and Mr. Sharratts. His rooms overlook the great first floor where the letter mail is handled, so that nobody knows when his eye is on a suspected employé of the office.

In his rooms there is no machinery—nothing to show the immense work done—but two or three clerks. You would not think that from this office the mails coming and going from New York are guarded. Nor will you get much account of methods by inquiring. The vigorous detective does not relate blood-curdling stories, or take the public into his confidence. Mr. Sharratts tells us that he has a victim in the inner office now, "telling what he knows about farming." Which means that a rascally messenger who has been robbing the mail between his employer's office and the post-office, is left alone in that room to write out a full statement of his pilferings.

"You can come in here if you want to," says the special agent, "and take a view down Broadway." We are thus admitted to the private office, where, Mr. Sharratts, making show of ignoring the criminal at the desk, points to the view down the street, bids us be seated, and thus give us a chance to see the poor victim to whom the fear of punishment is now applying the rack. He is a not bad-looking boy of sixteen, with flushed face and bitter tears in his eyes. The special agent takes up his now completed confession and reads what is written. Then he leans over and says some rapid words that we cannot hear, shakes his head threateningly to the young man, and bids him come again in the morning. For the moment the rack releases its grasp, and he is allowed to go free until the next day. The confession tells how he has plundered letters of over a hundred dollars in money. In his confession, he euphemistically calls it "stopping" them. To soften the name of a crime is the first step toward committing it. He says he spent the money on "theaters, apples, and things." Mr. Sharratts says as he looks over the paper, "He lies. That is not all." The young fellow had told only what he supposed had been found out. The rest will be extracted from him painfully and in installments. It is curious how a bright boy like that can be so weak in common sense and moral feeling.

Mr. Sharratts has demonstrated that most of the plundering of the mails is outside of the post-office. He has found that thousands of letters have been stopped by a single messenger. The special agent has almost never failed to reach some result, outside or inside of the office, in every case of letters of a house having been stolen. Detection is only a matter of time, and would seem to be almost as inevitable as death.

(To be continued.)

Why Are The Stamps Not More Beautiful?

By Robert G. Stone

(The following article is reprinted from *France & Colonies Philatelist*, edited by Mr. Stone.)

We don't believe there is any country in which the majority of the collectors are convinced their stamps are as consistently attractive and artistic as they could and should be. In most countries the philatelic press gives vent to such dissatisfactions. There has been quite a bit of it in France. National tastes may differ so that stamps seemingly generally acceptable in the homeland may be less appreciated elsewhere (or vice versa). But certain countries are rather universally recognized as having a consistently higher level of quality in their stamps than others—Scandinavia, Holland, Belgium, and Switzerland would be universally rated around the top and Latin America rather low. France, for sure, would get high marks, better than the U. S., Germany, and Great Britain, but probably not the highest. Now, French art is considered among the world's greatest and the French are internationally accorded a high level of good taste. So we may legitimately ask why her stamps are not always the best.

There are obviously many factors that can affect the quality of the stamps in any country, and the relative importance of these factors varies much with the country and from time to time in any one country. In the U. S., our stamps were rather bad until lately, to a very considerable degree because our government engraver-designers were not of first-rank artistic ability but more the competent-technician or craftsman type, and also because the postal officials generally lacked good taste and responded to dubious pressures. We know how these deficiencies have recently been alleviated. In France the situation has been different. Non-government designers and engravers have long been used and many of them are genuine artists. For over four decades now the postal officials have devoted themselves to the cause of better stamps; they introduced recess printing and developed new presses for 3- and 6-color work, increased the capacity to handle a larger number of issues, and encouraged a large number of artist-engravers to regularly accept or compete for commission. With so many favorable conditions going one wonders why the results are not better.

For one thing the selection-jury system (as elsewhere) is not infallible; when we examine the rejected designs we often try to guess why they picked the ones they did. On the other hand, the popular taste of run-of-the-mill French collectors, judging from the contests run by some of the magazines, is not generally as good as the jury's. Another obvious difficulty is that the PTT, in response to divers pressures, schedules stamps to commemorate various events chosen for political or national-policy reasons, which events often do not lend themselves to inspiring the artists. A high proportion of these cases is commissioned direct and the artists are probably induced to take on the job for money and prestige and to keep in the good graces of the PTT. For reasons of economy, the PTT continues to print most of the "regular" issues (for commonest domestic rates) by the old typographic method and these stamps generally seem crude if not ugly beside the others, even when done by the best artists. The style of design and engraving of the recess printed stamps has been getting very stereotyped and shows little experimentation. Apparently the artists and engravers have out-skilled themselves by striving for great detail and refinement in a representational mode. But it must be admitted that the stamp style in nearly all countries has become nationally stereotyped—too much of a good thing is too much!

We do not have any startling remedies to offer for the shortcomings noted. But we feel confident that giving more freedom to the artists and juries, encouraging a

wider roster of good artists, and not issuing stamps for events for which no design of sufficiently high standard is submitted would lead to an unparalleled high level of quality. (The day when any country observes the latter suggestion will be a revolution!) Technological innovations need to be pushed too. And do not pay too much attention to the taste of average collectors—I do not trust it. Artistic achievement can only be expected from artists working in an artistically stimulating environment (whatever that may be). There is need for an informed artistic criticism of the stamp issues—fortunately several of the French philatelic journals have had writers of perceptive taste (which, alas, are lacking in many countries).

Picasso's "Guernica" Shown on Czech Stamp

To commemorate the 30th anniversary of the establishment of the International Brigade, units of foreign volunteers who fought on the side of the Republican Army in the Spanish Civil War, Czechoslovakia has issued an unusual oblong stamp reproducing Pablo Picasso's monumental painting *Guernica*. Now hanging in New York's Museum of Modern Art, it was painted in May and June of 1937.

Guernica, a Basque mining town, was destroyed by planes bearing the swastika on April 28, 1937, the day of the annual fair. Explosive and incendiary bombs rained down for three and a half hours, leaving the town in ruins and killing two thousand people, thus testing the effects of bombing on civilian population.

Pablo Picasso, Spanish painter, graphic artist, sculptor and ceramist, fulfilled his promise to paint a picture for the pavilion of the Spanish Republic at the 1937 Paris World Exhibition. This picture was *Guernica*, for which the first sketches were perhaps made shortly after he heard the news of the fate which had befallen the small town in the land of his birth. *Guernica* marks the beginning of that period in the artist's work which is distinguished by a dramatic relation to life's reality and actual events.

In July 1966 the Czechoslovak Post and Telecommunication Administration issued the 60h. commemorative stamp measuring 75 x 30mm. It was printed by rotary recess print combined with photogravure in sheets of 15. The colors are black and gray. On the right hand margin of each sheet are five coupons, measuring 23 x 30 mm. each, bearing the inscription "Picasso-Guernica—1937" and the picture of a hand clutching a broken sword, a detail from the painting.

The stamp was engraved by Josef Hercik, who has engraved many successful Czech stamps since 1962. Originally an engraver of weapons, he also devoted his talents to graphic art and book illustration. *Guernica* took him some six months to engrave. The exceptionally large size of the stamp picture required about 30,000 incisions made with three to four different kinds of gravers. The black, grey and pale pink colors of the original required extremely sensitive gradations of the depth of cut in the several hundred times smaller reproduction. The engraver's discipline and scrupulous check by means of hand prints during the progress of the work crowned his efforts with success.

Essays and Proofs of Old German States

EPS member Philip Rochlin has submitted a Library of Congress card for a book by Kurt Karl Doberer called "Essays and Proofs of the Old German States," published in Nurnberg in 1963. This 104-page book, known in German as *Essais and Probedrucke Altdeutscher Staaten*, has seemingly gone unreported in the philatelic press. It evidently is a reprint of a series which appeared under the aegis of the "Briefmarkensammler-Verein," Nurnberg, in 1891.

Spanish Stamp Engraving

In a recent interview with Don Luis Auguet y Duran of Spain, Mr. Ernest A. Kehr elicited the following information about Spanish stamp production: Don Luis was until recently head of the Fabrica Nacional de Moneda y Timbres (FNMT), the plant that produces all Spanish stamps, bank notes, coinage and medals. It was under his direction that the graphic art of Spanish issues became so markedly outstanding, for as a trained, experienced master of the art he intimately knows the possibilities and limitations of the intaglio process. The principles and policies he introduced are being carried on by his successor.

Don Luis is greatly concerned with the future of engravers, the number of which is gradually decreasing everywhere in the world except in Spain. The long years of training do not attract new artists to the field, when they can make more money in a shorter period of time in another specialty. Until Don Luis' time, Spanish engraved stamps were almost a monopoly of Sanchez Toda. Don Luis began recruiting an entire staff for the FNMT until now it has some 20 engravers on a full-time basis. Prospects have been found at the rate of one every five years. When engaged, they are allowed to develop the specialized skills stamp designs require.

Like the Bureau of Engraving and Printing, Spain spreads the work on each die, allowing different engravers to work on the lettering, portrait, numerals, etc., so that engraving is done "around the clock". By this practice, a die can be completed in about a month, whereas it takes up to six months when only one engraver does the job, as is the case in Switzerland, Finland, Sweden and Argentina. It is the reason Spain can issue so many high quality stamps.

Shortly before Don Luis left the FNMT, the plant was asked to make stamp issues for one of the smaller nations handled by a commercial firm. Two issues were actually produced, but as it became evident that the stamps were intended for the philatelic market and not postal service, no further work was accepted. Some of these stamps are still being made in Spain but by a private printer, Fournier, of Vitoria, Alava, a firm that does multi-color work of a quality substantially inferior to that of the FNMT.

In Memoriam

George W. Caldwell

Long-time foreign editor of THE ESSAY-PROOF JOURNAL, George W. Caldwell, passed away August 25, 1967, at the age of 82. Known especially for his intensive specialization in Switzerland's stamps and postal history, he contributed valuable listings of that country's essays and proofs for the JOURNAL in the years 1945-54. He enjoyed good health up to the time of his death, and his last article appeared in JOURNAL No. 96.

Professionally, Mr. Caldwell was an engineer associated with the Bell Telephone Co. for 44 years. For a few years prior to his marriage he pursued a musical career but gave it up for the security and permanence of engineering.

When his young daughter expressed an interest in stamp collecting in 1930, he resumed his boyhood hobby with such enthusiasm that, in his daughter's words, "Stamps became practically his whole life except for his work with the Bell Telephone."

Mr. Caldwell was one of the founders of the Helvetia Society and the National Philatelic Museum, serving the latter as its first president. He also contributed studies to the American Philatelic Congress books.

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

| | |
|---|---|
| C —Canceled | 1 —die impression, large margins |
| E —Essay | 2 —die impression, small margins |
| E-1 —Essay for which there is no corresponding Scott's number. | 3 —plate impression on India paper |
| P —Proof | 4 —plate impression on cardboard |
| PX —Progressive Die Proof | 5 —plate impression on paper other than India, imperforate |
| TC —Trial Color Proof | 6 —plate impression on paper other than India, perforated |
| S —Specimen | 8 —plate impression from American Bank Note Co. trade sample sheet |
| v. —vertical reading up | 9 —plate impression from British American Bank Note Co. trade sample sheet |
| h. —horizontal | 10 —Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues |
| d. —diagonal | |
| t. —top | |
| b. —bottom | |
| c. —center | |
| l. —left | |
| r. —right | |

Newfoundland

(Cont'd. from JOURNAL No. 96, p. 186)

239PX-A. 15 Cents.

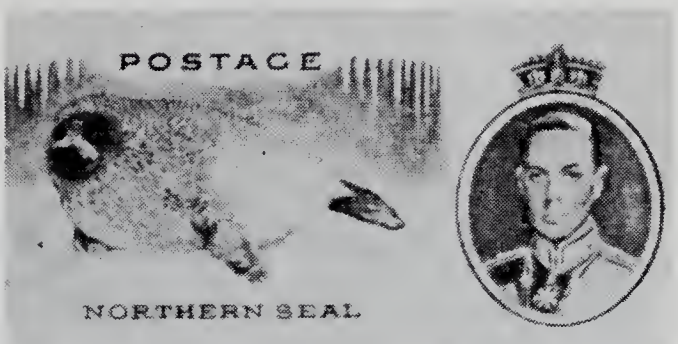
- Progressive die proof
 a. on white wove paper about .004" thick
 rose-lake

**239PX-B.**

Same as PX-A. but construction lines have been burnished off.

239PX-B. 15 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 rose-lake

**239PX-C.**

King's head has been added

239PX-C. 15 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 rose-lake

**239PX-D.**

Frame and some lettering has been added

239PX-D. 15 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 rose-lake
 c. on paper watermarked "Eagle Parchment" about .0045" thick
 claret
 blue-green

**239PX-E.****239PX-E. 15 Cents.**

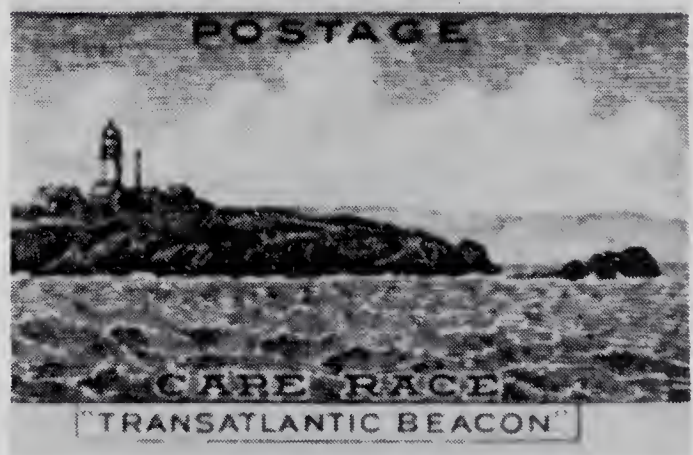
- Progressive die proof
 a. on white wove paper about .004" thick
 rose-lake

239P1. 15 Cents.

- Large die proof
 a. white wove paper about .004" thick
 rose-lake (Approval state of die)
 rose-lake (Final state of die)
 rose-lake, with Die No. 1222 in reverse

239TC1. 15 Cents.

- Trial color large die proof
 a. on white wove paper about .004" thick
 black, with Die No. 1222 in reverse
 c. on paper watermarked "Eagle Parchment" about .0045" thick
 claret (Approval state of die)
 olive-green (Approval state of die)



Die No. 1219

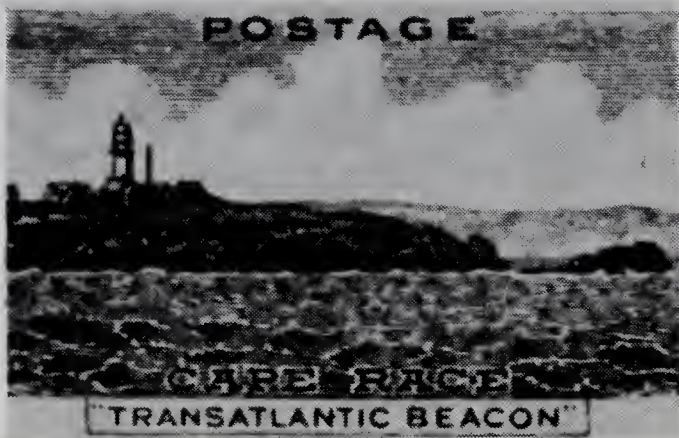
240PX-A.

Initial transfer of Vignette and "Transatlantic Beacon" from 20c die of 1932. It also has construction lines on it.

240PX-A. 20 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
green



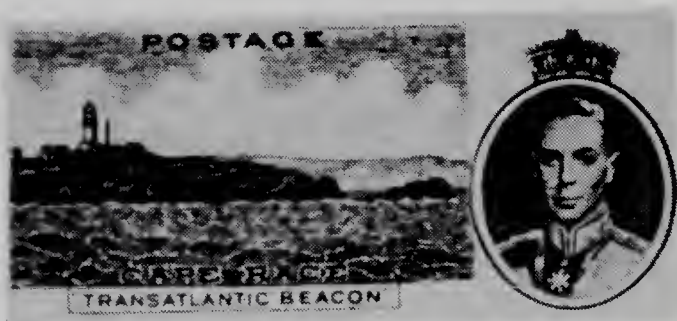
240PX-B.

Construction lines have been burnished off and new lines added to prepare outline of stamp.

240PX-B. 20 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
green



240PX-C.

King's head has been added

240PX-C. 20 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
green

240P1. 20 Cents.

Large die proof

- a. on white wove paper about .004" thick
green (Approval state of die)
green (Final state of die)
green, with Die No. 1219 in reverse
c. on paper watermarked "Eagle Parchment" about .0045" thick
green (Approval state of die)

240TC1. 20 Cents.

Trial color large die proof

- a. on white wove paper about .004" thick
black, with Die No. 1219 in reverse
c. on watermarked "Eagle Parchment" paper about .0045" thick
orange-brown (Approval state of die)
blue (Approval state of die)



Die No. 1225

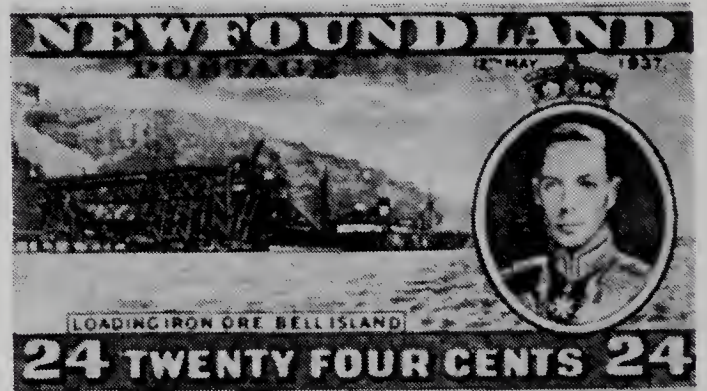
241PX-B.

Center design and King's head

241PX-B. 24 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
turquoise



241PX-C.

Complete except for spot of shading above "24"

241PX-C. 24 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
turquoise

241P1. 24 Cents.

Large die proof

- a. on white wove paper about .004" thick
turquoise (Approval state of Die)
turquoise (Final state of die)
turquoise, with Die No. 1225 in reverse

241TC1. 24 Cents.

Trial color large die proof

- a. on white wove paper about .004" thick
black, with Die No. 1225 in reverse

**Die No. 1223****242PX-C.****242PX-C. 25 Cents.**

Progressive die proof

- a. on white wove paper about .004" thick
slate

242P1. 25 Cents.

Large die proof

- a. on white wove paper about .004" thick
slate (Approval state of die)
slate (Final state of die)
slate, with Die No. 1223 in reverse

242TC1. 25 Cents.

Trial color large die proof

- a. on white wove paper about .004" thick
black, with Die No. 1223 in reverse

**Die No. 1224****243PX-B.****243PX-B. 48 Cents.**

Progressive die proof

- a. on white wove paper about .004" thick
purple

243P1. 48 Cents.

Large die proof

- a. on white wove paper about .004" thick
purple (Approval state of die)
purple (Final state of die)
purple, with Die No. 1224 in reverse

243TC1. 48 Cents.

Trial color large die proof

- a. on white wove paper about .004" thick
black, with Die No. 1224 in reverse

243P5. 48 Cents.

Plate proof

- a. on white wove watermarked paper about .003" thick
purple, imperf., no gum

1938 Pictorial Issue

By Perkins, Bacon & Co.

Die No. 1238**245E-A.**

Unadopted design

245E-A. 2 Cents.

Large die essay

- a. on white wove paper about .004" thick
black, dated 27.1.38

**245E-B.****245E-B. 2 Cents.**

Progressive die proof

- a. on white wove paper about .004" thick
green, dated 15.2.38

**245PX-C.**

245PX-C. 2 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 green

245P1. 2 Cents.

- Large die proof
 a. on white wove paper about .004" thick
 green (Approval state of die) no
 guide markings or Die No.
 green, with Die No. 1238

245TC1. 2 Cents.

- Trial color large die proof
 a. on white wove paper about .004" thick
 black, with Die No. 1238

245P5. 2 Cents.

- Plate proof
 b. on white unwatermarked paper
 about .003" thick
 green

**Die No. 1239****246PX-A.****246PX-A. 3 Cents.**

- Progressive die proof
 a. on white wove paper about .004" thick
 carmine
 black

246PX-B.

Complete except for shading behind
 lettering

246PX-B. 3 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 carmine

246P1. 3 Cents.

- Large die proof
 a. on white wove paper about .004" thick
 dark red (Approval state of die)
 no guide markings or Die No.
 dark red, with Die No. 1239

246TC1. 3 Cents.

- Trial color large die proof
 a. black, with Die No. 1239

246TC5. 3 Cents.

- Trial color plate proof
 a. on white unwatermarked wove
 paper about .003" thick
 black

**Die No. 1236****247PX-B.****247PX-B. 4 Cents.**

- Progressive die proof
 a. on white wove paper about .004" thick
 light blue
 b. on paper watermarked "EAGLE
 PARCHMENT" about .0045" thick
 rose
 green

**247PX-C.**

No shading behind lettering

247PX-C. 4 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 blue

**247PX-D.**

Shaded with watercolor behind
 lettering

247PX-D. 4 Cents.

- Progressive die proof
 a. on white wove paper about .004" thick
 blue

247P1. 4 Cents.

Large die proof

- a. on white wove paper about .004" thick
blue (Approval state of die) no guide markings or Die No.
blue, with Die No. 1236

247TC1. 4 Cents.

Trial color large die proof

- a. on white wove paper about .004" thick
black, with Die No. 1236
- b. on paper watermarked "EAGLE PARCHMENT" about .0045" thick
green (Approval state of die) no markings on it

**Die No. 1237****248PX-A.**

Portrait only

248PX-A. 7 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
dark blue

**248PX-C.**

No lettering

248PX-C. 7 Cents.

Progressive die proof

- a. on white wove paper about .004" thick
dark blue, dated 4.1.38
black

248P1. 7 Cents.

Large die proof

- a. on white wove paper about .004" thick
blue (Approval state of die) no guide markings or Die No.
blue, with Die No. 1237

248TC1. 7 Cents.

Trial color large die proof

- a. black, with Die No. 1237

Pictorial Issue 1941-44 (The War Printings) By Waterlow & Sons for Perkins, Bacon Ltd.

Large holes in dies measure 4 1/2 mm.
Small holes in dies measure 2 1/2 mm.

Die No. 17048**253TC1. 1 Cent.**

Small hole at bottom

Trial color large die proof

- a. on large folded white wove paper about .00375" thick
black
- b. on white wove paper about .00375" thick, trimmed to die sinkage size

Large hole at top

4 lines above "NEWFOUNDLAND",
shading in face different from original die

254TC1. 2 Cents.

Trial color large die proof

- a. on large folded white wove paper about .00375" thick
black
- b. on white wove paper about .00375" thick, trimmed to die sinkage size
black

Die No. ?

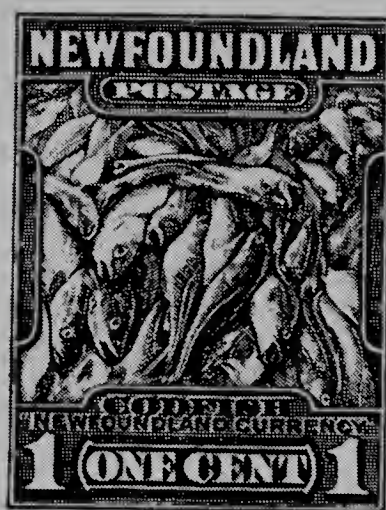
Reengraved die, one line below both
"3s", inner frame details different from original die

255TC1. 3 Cents.

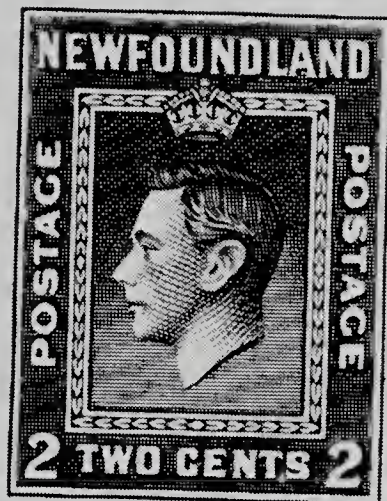
- a. on large folded white wove paper about .00375" thick
black
- b. on white wove paper about .00375" thick trimmed to die sinkage size
black

Die No. 960 (Die I)

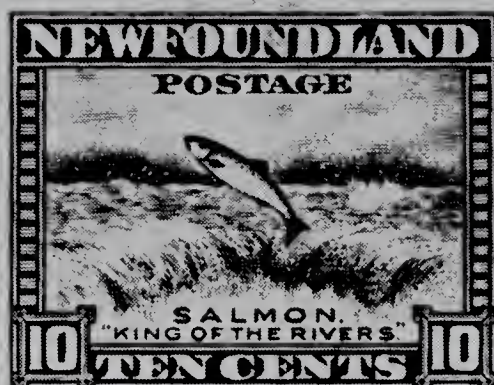
Original die used with "+" marks
added above and below stamp, also
several new scratches



253TC-1



254TC-1



260TC1.

257TC1. 5 Cents.

- Trial color large die proof
- a. on large folded white wove paper about .00375" thick black
 - b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 1029

With "—" mark at right side of stamp

258TC1. 7 Cents.

- Trial color large die proof
- a. on large folded white wove paper about .00375" thick black
 - b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 1024

Large hole at right end of proof and "+" added at left and right of stamp

259TC1. 8 Cents.

- Trial color large die proof
- a. on large folded white wove paper about .00375" thick black
 - b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 972

Reworked die

Large hole at right end of proof and "+" marks added

260TC1. 10 Cents.

- Trial color large die proof
- a. on large folded white wove paper about .00375" thick black
 - b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 957

With "+" marks added to right and left of stamp

261TC1. 14 Cents.

- Trial color large die proof
- a. on large folded white wove paper about .00375" thick black
 - b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 958

Large hole at right end of proof with "+" marks added to right and left sides of stamp

262TC1. 15 Cents.

Trial color large die proof

- a. on large folded white wove paper about .00375" thick black
- b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 956

With large hole at left end of proof and "+" marks added to right and left of stamp.

263TC1. 20 Cents.

Trial color large die proof

- a. on large folded white wove paper about .00375" thick black
- b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 1028

With large hole at right end of proof and "+" marks added to right and left sides of proof

264TC1. 24 Cents.

Trial color large die proof

- a. on large folded white wove paper about .00375" thick black
- b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 17114

Large hole at right

New Die made from roller of original proof with "+" marks added at right and left of stamp

265TC1. 25 Cents.

Trial color large die proof

- a. on large folded white wove paper about .00375" thick black
- b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 1232

Small hole at left end of proof and "+" marks added at right and left of stamp

266TC1. 48 Cents.

Trial color large die proof

- a. on large folded white wove paper about .00375" thick black
- b. on white wove paper about .00375" thick trimmed to die sinkage size black

Die No. 18412**270TC1. 5 Cents.**

Trial color large die proof

- a. on white wove paper dated "25.6.47" with hand stamp "18412". This hand stamp is not a die number, but refers to some entry in the records. black

Grenfell Issue

By the Canadian Bank Note Co.

Die No. XC-3817**252P1. 5 Cents.**

Large die proof

- a. on India, die sunk on card light blue

University College Issue

By the Canadian Bank Note Co.

Die No. XC-3887**267P1. 30 Cents.**

Large die proof

- a. on India, die sunk on card carmine

Princess Elizabeth Issue

By Waterlow & Sons for Perkins, Bacon Ltd.

Die No. ?**269P1. 4 Cents.**

Large die proof

- a. on white wove watermarked paper light blue

The Matthews Stamp

By Waterlow & Sons for Perkins, Bacon Ltd.

1947.

270P1. 5 Cents.

Large die proof

- a. on white wove paper, with mss. "Approved die proof" dated "27.5.47" rose-violet

Postage Due
By De La Rue & Co.



J2E-A.

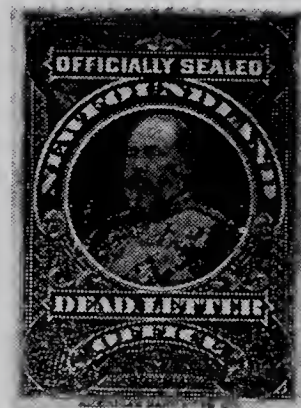
Unadopted Essay
Designed by Archibald Gibb.

1922.

J2E-A. 2 Cents.

Color Photo mounted on card with
beveled card mat, ink dated "27.
Nov. 22" in upper right corner and
ink "S" in lower left corner
light ruby-red

Officially Sealed
By American Bank Note Co.



OSP2.

Die No. C 629

Engraved by Charles Skinner

1905.

OSP2-P1.

Large die proof

- a. on wove paper on card about .01"
thick with imprint and Die No. C
629 at bottom
black

OSP2-P5

Plate Proof

- a. on grayish-white wove paper about
.0035" thick with imprint at bot-
tom of stamp
black

(To be continued)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs, The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Harmer, Rooke & Co., Inc. New York, N. Y. Sale of May 23-25, 1967

Canada

1859 12 1/2c green, plate proof on India with vert. "Specimen" in carmine, block of 418P3-Sv 36.00

New Brunswick

1860 5c dark blue, Connell small die essay5E 16.00

J. N. Sissons Ltd., Toronto, Canada. Sale of Aug. 16, 1967

Canada

1851 3p red, plate proof on India1P3 21.00
1859-64 2c rose, plate proof on India20P3 21.00
2c deep claret, plate proof on India20aP3 22.50

Prince Edward Island

6p 20th printing from the original die in 10 different colors 21.00
Riel essay, watermark "AT" 67.50

United States

By Falk Finkelburg

Herman Herst, Jr., Shrub Oak, N. Y. Sale of Aug. 9, 1967

10c brown, Atlanta proof on thin card, block of 44TC4 140.00
1c-90c set of reprints on card40-47P4 52.50
1861 "Aug." 1c indigo on India53P3 55.00
"Aug." 5c brown on India57P3 36.00
"Aug." 12c black on card59P4 75.00
"Aug." 24c violet on India60P3 55.00
"Aug." 30c red-orange on India on card61P3 85.00
1861 1c Franklin essay on white paper63E-Bf 27.50
1c Franklin essay on white paper, grilled63E-Bg 29.00
90c light-green on stamp paper72TC5 45.00
1861-66 2c pink, trial color on India73TC3 27.00
3c scarlet, on India, block of 474P3 80.00
1869 1c-90c complete set on card112-122P4 82.50
90c carmine & black on India122P 37.50
1870-71 1c-90c complete set on India145-155P3 55.00
1873 3c trial color plate proof on India with imprint, block of 16 ..158TC3 130.00

Vahan Mozian, New York, N. Y. Sale of Sept. 13, 1967

Essays

Albany Postmaster1XaEa 52.00
Gavit & Co. green on bond paper33Ec 30.00

| | | | |
|------|-------------------------------------|---------|--------|
| | Gavit & Co. brown | 33Ec | 28.00 |
| 1861 | 1c black, on proof paper | 55E-Ag | 100.00 |
| | 1c black (April) | 55-A | 105.00 |
| | 1c blue, (April 30, 1861) on India | 55E-An | 75.00 |
| | 12c light blue, frame only | 59E-Af | 95.00 |
| | 24c black, vignette on proof paper | 60E-Aa | 21.00 |
| 1869 | 1c black, Geo. T. Brown essay | 112E-Ab | 220.00 |
| | 1c blue, George T. Brawn essay | 112E-Ab | 240.00 |
| | 2c black, shield & scarlet | 113E-Aa | 210.00 |
| 1870 | 3c green, vignette omitted on India | 147E-Ba | 70.00 |
| 1877 | 3c black, on India | 184E-Ga | 48.00 |
| | 3c black, with "POSTAGE" error | 184E-Ka | 60.00 |

Proofs

| | | | |
|---------|--|-----------|--------|
| 1845 | 5c brown, New York Postmaster | | 52.50 |
| 1851 | 3c red, type I, plate proof on India | 11P3 | 68.88 |
| | 1c black, trial color large die proof on India on card | 5TC1 | 450.00 |
| | 1c-90c (8 varieties) on card | 40-47P4 | 62.50 |
| 1861 | 3c rose, large die proof | 64P1 | 185.00 |
| | 10c green, plate proof on India, right imprint block of 8 | 68P3 | 150.00 |
| | 12c black, plate proof on India, bottom imprint & plate 60, block of 12 | 69P3 | 130.00 |
| | 30c orange, plate proof on India, bottom imprint, plate 7, block of 12 | 71P3 | 140.00 |
| | 90c blue, plate proof on India bottom imprint and plate 18, block of 12 | 72P3 | 160.00 |
| 1861-66 | 2c black, large die proof | 73P1 | 400.00 |
| | 2c black, plate proof on India, black of 4 | 73P3 | 45.00 |
| | 5c brown, plate proof on India, bottom imprint and plate 58, block of 12 | 76P3 | 170.00 |
| 1893 | 1c-\$5 plate proofs on card | 230-245P4 | 137.50 |
| 1894 | 2c carmine, large die proof | 250P1 | 11.50 |

John A. Fox, New York, N. Y. Sale of Sept. 28, 1967

Essays

| | | | |
|---------|--|---------|--------|
| 1861 | 90c black, with thin line under bottom & No. 447 | 62E-Bd | 225.00 |
| 1881 | chestnut-brown, Lincoln essay, engraved vignette only facing left, beardless | 206E-Bb | 90.00 |
| 1910 | Experimental essay by Bureau of Engraving & Printing, 1, 2, 3, 4 Hamilton, rare block of 18, largest on record, signed in selvage with statement by J. E. Ralph, designer of press | 385H | 350.00 |
| 1912-14 | 8c black, wash drawing of adopted design mounted on card with mss. "Approved July 17, 1911, Frank H. Hitchcock P. M. Gen." | 414SE | 160.00 |
| | 10c photo of wash drawing of design for the set with lower corner 10's drawn in black ink, dated and signed | 416E | 140.00 |
| | 15c Franklin essay as of the 10c but with some retouching in black ink | 418E | 140.00 |
| | 50c Franklin similar to last but the 50's are drawn in black ink | 421E | 140.00 |
| | \$1 Franklin, same as previous lots, with entire B label in black ink | 423 | 130.00 |

Proofs

| | | | |
|---------|---|-----------|--------|
| 1847 | 5c red-brown, plate proof in India with "Specimen" overprint | 1P3S | 190.00 |
| | 5c orange-yellow, trial color plate proof on India with diagonal "Specimen" in black block of 6 | 1TC3S | 325.00 |
| 1861 | 30c green, trial color die proof mounted on large die sunk card | 64TC1 | 260.00 |
| 1869 | 3c ultramarine, small die proof | 114P2 | 210.00 |
| 1908-09 | 1c green, large die proof on India on card | 331P1 | 150.00 |
| | 3c deep violet large die proof on India on card | 333P1 | 140.00 |
| | 4c orange-brown large die proof in India on card | 334P1 | 100.00 |
| | 5c blue large die proof on India on card | 335P1 | 120.00 |
| | \$1 violet-black large die proof on India on card | 342P1 | 100.00 |
| 1913 | 1c-10c Panama-Pacific small die proofs on India on card | 397-400P2 | 800.00 |

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of Sept. 26-29, 1967

1869 Essays

| | | |
|---|----------|-------|
| 3c 7 diff. colors, perforated, grilled, o.g. & imperf. | 114E-Ch | 41.00 |
| 5c 3 shades of brown & 1 shade of green, imperf. o.g. | 115aE-Fc | 21.00 |
| 10c ultramarine, green, blue, imperf. o.g. | 116E-Dj | 26.00 |
| 12c 4 diff. colors, perf. & grilled, o.g. | 117E-Ce | 21.00 |
| 24c red-salmon, on tinted paper | 120E-Ce | 21.00 |
| 24c orange-buff, on India | 120E-Cd | 21.00 |
| 24c black, On India | 120E-Ch | 20.00 |
| 30c orange-buff | 121E-Ck | 23.00 |
| 90c deep-violet | 122E-Cc | 26.00 |
| 90c deep-violet frame only | 122E-Cd | 28.00 |

Prices Realized at 1967 Robson Lowe Sales

Through the London auction market of 1967 passed many unusual and tempting essays and proofs. The prices realized on them at the Robson Lowe sales give an approximation of value for collectors puzzled by the problem of what to pay for similar exotic material. For example:

Dominican Republic—In the sale of the Dr. Luis Thomen collection on April 11 were many unusual lots of proofs and essays. One lot described as:

A valuable and unique collection comprising the original drawings of the 1900 ½c together with two engraved die proofs in green, one with the sea hand tinted, the original map from which the design was taken, a complete die proof in red, a set of color trials in blocks of four officially annotated as satisfactory, further imperforate proofs in black of the 10c (two pairs) and the 1p. (block of four), imperforate between pairs of the ¼c and 5c, and a block of four proofs showing the three "philatelic" errors (2c reversed island, 5c reversed inscription, 50c inscribed CINCO) se-tenant with the normal 20c. Also some blocks of normals and two imitations . . . brought 70 pounds as against a valuation of 80 pounds.

France—Essays of the 1926 Pasteur 1f.50 in four different colors each with the same "CAISSE/D'AMORTISSET/+ 50c" surcharge in the form of an "epreuve de luxe" with printed "ESSAI" above; also Sower 50c with similar "25c" surcharge brought eight pounds ten shillings.

Great Britain—A lot of stamp size imperforate essays, 1937, with George VI head, submitted to the PMG by W. T. Wiggins-Davies in brown, red, green and blue plus some notes on production went for 34 pounds.

The British Empire sale of January 11, 1967, featured several lots of engraved master die proofs of George VI and Queen Elizabeth colonial heads on small sheets in black. In most cases these proofs realized at least the 30-pound auctioneer's valuation and exceeded it in a few instances.

Three master die proofs of the Queen Elizabeth "colonial head" on thin card brought even more stunning prices in the April 26 sale. Each was estimated to bring 30 pounds, but sold for 95, 90 and 100 pounds respectively.

It is interesting to note that in the magnificent L. E. Dawson collection of Indian Native States sold on January 10, 1967, there were very, very few proofs and essays. Evidently such material from this area is truly rare.

Twenty-fourth Annual Convention of The Essay-Proof Society, 1967

Minutes of the Convention

President Jackson called the Annual Convention to order at 2:00 p.m. Saturday, September 23, 1967, at the Robert Treat Hotel, Newark, N. J. At his direction, the Secretary read the Annual Convention Call.

The President appointed a Credentials Committee which reported a quorum existed, whereupon he declared the Convention open for business.

The Secretary was directed to read the minutes of the 1966 Annual Meeting and upon a motion duly made and carried these minutes were accepted as reported in THE ESSAY-PROOF JOURNAL No. 93, page 37.

The President appointed a Nominating Committee with Walter McIntire Chairman to nominate candidates for the expired term on the Board of Directors.

The Reports of the President, Secretary, Treasurer, Auditing Committee, Finance Committee, Editor and Catalog Committee were read and upon motion duly carried accepted with thanks.

The Nominating Committee presented the following slate of Directors for the term expiring 1970: G. E. Jackson, F. Finkelburg, V. G. Greene and T. F. Morris. After asking if there were any further nominations from the floor and having heard none, the President declared the nominations closed. On motion duly carried, the Secretary was directed to cast a single ballot for the nominees, whereupon they were declared elected to the Board of Directors for the term expiring 1970.

The Annual Convention was then opened for general business. Most of the meeting was devoted to discussing ways to improve our JOURNAL. Quite a few very good suggestions were put forward and if these can be carried out, we hope to make our JOURNAL more interesting and informative.

The following Resolution was adopted:

"Resolved, that NOJEX 1967 be thanked for providing a room for this Annual Convention."

The Resolution having been adopted, the Secretary was directed to notify the North Jersey Federated Stamp Clubs Inc. of this action.

All business having been completed, President Jackson gave a talk accompanied by an exhibit of "The Life and Work of Lorenzo J. Hatch, Bank Note Engraver," which was very interesting and informative. The engravings which were greatly admired were passed among those present. It was unfortunate that time did not allow for more detailed discussion of this beautiful material.

The President adjourned the Annual Convention at 3:15 p.m.

KENNETH MINUSE, *Secretary*

Report of the President

As there are many things to be taken up at this meeting my report will be very brief. The two things I would like to report are the wonderful and enthusiastic work of the Officers and members of the Society. We are most fortunate in having an Editor for our JOURNAL of the caliber and dependability of Miss Barbara R. Mueller. A special thanks to each of you.

I would like to call your attention to the fact that we need more members to write articles for the JOURNAL. I am sure Miss Mueller would work with anyone having material for publication.

GLENN E. JACKSON, *President*

Report of the Catalog Committee

Work on the *Revised Catalog of the Essays and Proofs of British North America* is progressing satisfactorily. It should be finished running serially in our JOURNAL this year. As soon as this is completed, the entire catalog will be priced and published in one bound book.

At this time we wish to again thank all those who have helped with this work, particularly those at the Royal Philatelic Society, London, England.

Before the final copy is sent to our printers, the Committee would welcome and appreciate any suggestions or criticism which might be of value to this work.

KENNETH MINUSE, *Chairman*
ROBERT H. PRATT, *Vice-Chairman*

Report of the Secretary

For the first time in some years the Secretary is glad to report a substantial gain in membership, which now stands at 265, a gain of 14 members for this year. In addition, we now have 19 paid subscribers, among which are some of the outstanding libraries, financial institutions and security printers both in this country and abroad.

The details of our membership standing over the past year are:

| | |
|------------------------|----------------|
| Gains, New Members | 30 |
| Losses | 16, made up of |
| Deceased | 7 |
| Resignations | 5 |
| Dropped from the rolls | 4 |

The following is a list of those who secured new members during this period:

| | | | |
|-------------------|---|------------------|----|
| Glenn Jackson | 2 | Bradley Horton | 1 |
| Sol Altmann | 1 | David Lidman | 1 |
| Bradfield Beard | 1 | Robert Markovits | 1 |
| Aaron Feldman | 1 | Barbara Mueller | 1 |
| John J. Ford, Jr. | 1 | Secretary | 20 |

Those members secured by the Secretary were almost all the result of unsolicited inquiries.

The demand for back issues of our JOURNALS continues to be very satisfactory, sales totaling \$639.25 for the past year. To give some idea of this demand, the sale of JOURNALS over the past 5 years totaled \$1,947.88.

It is believed that the outstanding achievement of this past year was the awarding of a vermeil medal for philatelic literature to our JOURNAL at the Sixth International Philatelic Exhibition (SIPEX) held in Washington, D. C. in 1966. This was the highest award in this classification.

The monthly meetings of our Society held at the Collectors Club, 22 East 35 Street, New York, are again called to the attention of the membership. The reports, in our JOURNALS, of these meetings, while necessarily short, do give an outline of the wealth of material shown and discussed. There is always something to learn about our specialties, so it is hard to understand why more members do not attend. If we could build up the attendance at these meetings, we would feel justified in asking more out-of-town people to exhibit.

Again, we call your attention to the fact that our supply of back issues of our JOURNAL is diminishing; some numbers are no longer available and others are in very short supply. In order to try to fill requests for complete sets, we are offering to pay up to \$3.00 for some numbers, but without much success. Members wanting back issues should get in touch with the Secretary without delay to avoid disappointment at a later date.

KENNETH MINUSE, *Secretary*

Editor's Report

Once again I can report a fruitful but uneventful year. Our magazines continue to be published on a precise schedule, with no production difficulties of any kind. Of course, much credit goes to the officers of the Society for their cooperation and guidance.

The JOURNAL contents have been highlighted by Mr. Morris' unique biography of his father and the BNA catalog. The latter, I understand, is rapidly drawing to a conclusion, and when it does, we will be left with 10 to 12 additional pages to be filled in each issue.

If more articles and studies, particularly on the numismatic aspects of our field, are not forthcoming, we will be hard pressed to fill the void. Certain authors, whose by-lines are seen regularly in the JOURNAL, will, we hope, continue to help us. But we definitely need new authors.

The "Primer of U. S. Essays and Proofs" mentioned in my last report is completed in the first draft. However, I am not going to finish the final draft until the BNA catalog project is completed. Our printer is already overburdened with type held for the catalog and cannot accept any more material to be held for reprints until the catalog is out of the way. The Primer, of course, is to be reprinted in booklet form for sale at a modest price at meetings, exhibitions, etc.

In the public relations field, I have sent releases about the contents of every issue to the major publications as well as publicity about our participation in NOJEX. While it is difficult to measure the effectiveness of these efforts, the lack of any great response indicates the need for a more aggressive attitude in publicizing our wonderful Society and JOURNAL.

BARBARA R. MUELLER, *Editor*

Report of the Treasurer

BALANCE SHEET, JUNE 30, 1967

| | | | |
|-----------------------------------|------------|------------|------------|
| Assets: | | | |
| Cash in Banks: | | | |
| First National City Bank of N. Y. | \$1,172.72 | | |
| New York Bank for Savings | 1,500.00 | \$2,672.72 | |
| Total Assets | | | \$2,672.72 |
| Liabilities: | | | |
| Dues Received in Advance | \$ 115.00 | \$ 115.00 | |
| Total Liabilities | | | \$ 115.00 |
| Surplus: | | | 2,557.72 |
| Total Liabilities & Surplus | | | \$2,672.72 |

OPERATIONS FOR THE YEAR ENDED JUNE 30, 1967

| | | | |
|---------------------------------|------------|--|------------|
| Income: | | | |
| Membership Dues (1966-67) | \$2,372.50 | | |
| Subscriptions | 189.50 | | |
| Advertising | 489.90 | | |
| Contributions | 274.77 | | |
| Sale of JOURNALS (Back Numbers) | 639.25 | | |
| Bank Interest | 76.39 | | |
| Miscellaneous | 30.00 | | |
| Total Income | | | \$4,072.31 |
| Expenses: | | | |
| Printing | \$2,738.65 | | |
| Photo-engravings | 323.98 | | |
| Editor | 500.00 | | |
| Postage | 145.76 | | |
| Convention Expense | 8.93 | | |
| Miscellaneous | 82.91 | | |
| Total Expenses | | | \$3,800.23 |
| Gain from Operations | | | \$ 272.08 |

STATEMENT OF CASH RECEIPTS & DISBURSEMENTS
FOR THE YEAR ENDED JUNE 30, 1967

| | |
|--|------------|
| Cash on Deposit - July 1, 1966 | \$2,285.64 |
| Receipts applicable to the Current Year | \$4,072.31 |
| Dues Received in advance (1967-68) | 115.00 |
| Total Cash Receipts | 4,187.31 |
| | \$6,472.95 |
| Disbursements (as per Statement of Operations) | 3,800.23 |
| Cash on Deposit - June 30, 1967 | \$2,672.72 |

CONTRIBUTIONS, 1966-1967

| | | | | | |
|------|-------------------------|---------|------|----------------------|--------|
| C27 | Bantham, Albert | \$ 5.00 | C3 | Gros, Julian F. | 5.00 |
| C76 | Bush, C. J. | 5.00 | 141 | Little, Philip, Jr. | 5.00 |
| 682 | Caposella, Fred L. | 5.00 | 796 | McCoy, Mrs. Ethel B. | 5.00 |
| C21 | Eisele, Herman | 5.00 | 1046 | McIntire, Walter A. | 10.00 |
| C72 | Finkelburg, Falk | 5.00 | 775 | Molesworth, Jack E. | 10.00 |
| 1001 | Firth, Gerald L. | 25.00 | C4 | Morris, Thomas F. | 109.77 |
| 474 | Greene, Vincent G. | 5.00 | 689 | Mueller, Barbara R. | 5.00 |
| C60 | Griswold, Dean Erwin N. | 15.00 | 1005 | Pratt, Robert H. | 5.00 |

| | | | | | |
|------|-----------------------------|-------|-----|-------------------------|----------|
| 840 | Russell, William H. | 5.00 | C20 | White, Marcus W. | 10.00 |
| 1029 | Schueren, Fred. P. | 15.00 | 718 | Wilcox, Gaylord P. | 5.00 |
| 200 | Simmons, C. Dewar 3rd | 5.00 | 616 | Winkler, Virgil | 5.00 |
| 118 | Vanderbilt, Clinton B. | 5.00 | | | \$274.77 |

COMMENTS

We must again express our gratitude for the continued contributions from those loyal members, who over the years, have helped to keep our Society in a healthy financial condition.

RAE D. EHRENBURG, *Treasurer*

Report of Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society Inc., for the year ended June 30, 1967, and finds them to be, in general, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1967, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

Report of the Finance Committee

The Finance Committee is able to report that the Society is in a healthy financial condition. This has been achieved during the year 1966-67 through the combined efforts of its Officers, our Editor and the support of our membership. Our Editor has contributed in bringing to its members a JOURNAL which is considered a standard of excellence and so recognized through this country and abroad. Miss Mueller and some members have made a special effort to reduce the Journal's costs and this has strengthened its financial picture.

We look ahead and must consider the possibility of shrinkage in our membership roll. The JOURNAL is our only hope and it is the Committee's earnest belief that we can only achieve this by holding our present membership and adding to it through important articles in philatelic and numismatic fields, especially the latter. There are dozens upon dozens of Paper Money candidates who would be receptive to membership were they to learn of our ambitious program of adding to their knowledge by way of articles on Obsolete and early U. S. Currency. Just how can they be reached? I wish some of our numismatic members as well as philatelic friends would bring forth some ideas and write our President, Dr. Glenn E. Jackson, as to the best means of accomplishing it. This is but one way, and there must be others to assure the Society's membership growth and its continued stability. Let us make 1967-68 year a memorable one.

THOMAS F. MORRIS, *Chairman*

Report of Society Monthly Meetings

KENNETH MINUSE, *Secretary*

Meeting of June 14, 1967. Present were Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Boutrelle, Britt, Finkelburg, Gros, Jackson, LaVerdera, Litt, Markovits, Minuse and Morris.

Robert L. Markovits exhibited beautiful collections of essays and proofs of U. S. Official Seals and U. S. Registry proofs and covers. Due to lack of space here this important material will be the subject of an article in our JOURNAL at a future date.

Meeting of September 13, 1967. Present were Mrs. Ehrenberg, Messrs. Boutrelle, Feldman, Finkelburg, Gros, Jackson, Minuse, Morris and Stumpp. Our guests were Messrs. Finkel and Holman.

Thomas F. Morris exhibited his collection of New York Postmaster's Provisionals, both large and small die proofs in several colors. Among the interesting items were large multiple die proofs of the Washington portrait and the stamps in several colors.

Also shown were his U. S. 1847 large die and plate proofs. The choice pieces were large die proofs of the 5c Franklin portrait and the frame only of the same value. In addition there were large die proofs of the 1875 printings of the 1847 issue of both the 5c and 10c values with cross-hatching, in different colors, which were of great interest; they are rarely found in the market place.

This exhibit won the Grand Prize and the Essay-Proof Society "Clarence W. Brazer Memorial Award" at NOJEX 67, held in Newark, New Jersey September 21-24, 1967.

Meeting of October 11, 1967. Present were Mrs. McCoy, Mrs. Ehrenberg, Messrs. Boutrelle, Finkelburg, Gros, Jackson, Minuse, Morris, Peterman and Zonn. Our guest was Mrs. Zonn.

Mrs. Rae D. Ehrenberg showed collateral material pertaining to her collection of U. S. Department stamps. Since these stamps were authorized to be used exclusively by the Presidents, the Secretaries of the Departments and their staffs during the period of 1873-1884, much interesting material can be acquired.

During her talk, Mrs. Ehrenberg showed engraved photographs of Presidents Grant, Hays, Garfield and Arthur and the Secretaries who served during these administrations. She also showed some documents and many letters written on official stationery and signed by the heads of the Executive, State, Treasury, Interior, War, Navy, Post Office and Justice Departments.

Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

1092 Zonn, Lincoln M.
1093 Lozowick, Lee
1094 Might, Richard L.
1095 Bartlett, Bart H.
1096 Huffman, Myron R.
1097 Taylor, William P.

Applications Received

1098 Hart, Dr. Dale E., 31 First Street, S.E., Massillon, Ohio 44646 (South America) by Kenneth Minuse
1099 Clark, Hugh M., 10007 Reddick Drive, Silver Spring, Md. 20901 (U. S. 1869) by Kenneth Minuse
1100 Conger, Edward S., 6818 Oregon Ave. N.W., Washington D.C. 20015 (Panama & Canal Zone) by Thomas F. Morris
1101 Hegland, Robert R., 3928 Suitland Road, Apt. 1, Suitland, Md. 20023 (U. S. Classics) by Kenneth Minuse
1102 Blayle, Robert, 123 So. Mulberry Street, Easton, Pa. 18042 (U. S. Color proofs)
1103 Mason, Lee J., 1833 Donald Circle, Boise, Idaho 83706 (U. S. 1851-57, 1855-59 10c green) by Falk Finkelburg
1104 Michael, A. L., Stanley Gibbons, Ltd., 391 Strand, London, W.C.2, England (Dealer) by Robert H. Pratt
1105 Lawrence, Edward C., 521 Eugenia Ave., Madison, Wis. 53705 (19th Century U. S.) by Kenneth Minuse

Change of Address

C60 Griswold, Dean Erwin, to 3900 Watson Place N.W., Apt. 5-F, Washington, D. C. 20016
1035 Christensen, David H., to Box 30038, Bethesda, Md. 20014
1041 Hein, Richard F., to 36 El Paso Place, Salinas, Calif. 93901
245 Seebe, Roger A. to P. O. Box 371, Foxboro, Mass. 02035
C21 Eisele, Herman to 822 Engineer's Bldg., Cleveland, Ohio 44114

Deceased

318 Caldwell, George W.

Enumeration of Membership

| | |
|---|-----|
| Members reported in JOURNAL No. 96 | 253 |
| Gains | 6 |
| Losses | 1 |
| Net Membership in this JOURNAL No. 97 | 258 |
| Non-member subscribers | 19 |
| Applications received for membership | 8 |

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HOW MANY?

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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WATERLOW SAMPLE PROOFS

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Our Private Treaty Department has been instructed to sell a wonderful "find" of these sample stamps. Nearly all are overprinted "WATERLOW & SONS LTD./SPECIMEN" (there are some eighteen overprint types), they are mostly punched with small holes as an additional measure of security, and they are mostly printed on unwatermarked paper which is sometimes ungummed.

In addition to printings made from plates which were used for the issued stamps, many are printed in charming **miniature sheets**, usually of nine, from plates which were specially laid down from stamp rollers. An interesting consequence is that many of these proofs show re-entries or other plate varieties which are not to be found on the issued stamps. Some of the miniature sheets are printed from composite plates of several different denominations. Many of these items have not been recorded before.

In the find are sample stamps of the **Waterlow produced** postage and revenue stamps of many **South and Central American Republics**, of which we hope to complete a catalogue in about six months time. Those now available for sale, in very limited quantities, varying from one to one hundred, comprise the following:

BRITISH COMMONWEALTH:

Great Britain (Southampton,* Channel Islands*), Bahrain,* Indian Native States,† Labuan, New Zealand, North Borneo, Sarawak, Southern Rhodesia,† Western Australia.*

EUROPE: Belgium, Czechoslovakia, Iceland, Netherlands,* Portugal & Colonies, Spain,‡ Yugoslavia.

AFRICA: Belgian Congo, Liberia,‡ Mozambique Company,‡ Portuguese Nyassa,‡ Spanish Morocco.‡

ASIA: China, Thailand,‡ † Yemen.

UNITED NATIONS: 1955 Flight 8c. and Unesco † 3c.

*=Revenue stamps only.

†=Some revenue stamps.

‡=Some Air stamps.



Specialists who wish to acquire a list of those items we have to offer should write to David Truscott at the Private Treaty Department of

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| 9X1TCP5, Bond Paper Trial Color, Scarlet, Trimmed close, C. \$75 | \$40 |
| SAME, Brown, Fine, Small Marg. | \$45 |
| SAME, Scarlet, V.F. | \$55 |
| SAME, Green, VF-S | \$60 |
| 10X1-2P4, 10X1-2TCP4 (5c & 10c Prov., R.I. Provis.) 4 Comp. sheets of 12 stamps (11-5c & 1-10c) Die Sunk on 7"x9" Heavy Cards, Black (Issued Color), Gray Blue, Brn. Car., Brown Trial Colors, Very Rare | Set. \$2,500 |
| 1P1b (5c '47) Cross-Hatched Large Die on Wmk. Bluish Bond Paper, Wide T., L. & R, marg., Trimmed B., V.F., C. \$85 | \$55 |
| 3-4P2 (1847 Reprod) Small Dies, 5c marg. Paper Flaw, C. \$100 | \$65 |
| 3P2a (5c Reprod.) Small Die on Bond Paper, Superb C. \$225+ | \$165 |
| 3TCP4 (Atlanta Trial Colors) Scar, Grn, VF-S, C. \$55+ | Each \$50 |
| 4TCP4 (SAME) Green, VF-S, C. \$55+ | Each \$45 |
| 11P3a (3c 1851) On Rice Paper with Brush Ink Trial Can., V.F. C. \$50 | \$35 |
| SAME, Horiz. Pair, VF-S, Est. Cat. \$150 | \$80 |
| SAME, Block 4, Superb, Gem, C. \$300+ | \$200 |
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| | |
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| 11E-Ia On India, stamp size, Black, V.F. | \$25 |
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| 11E-Oc, On Color Card, Blue & Brn, Scarce, VF-S, | Each \$30 |
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